VOGUE



The Final Word on
SPRING & SUMMER FASHIONS

APRIL 15, 1912
PRICE 25 CTS
THE VOGUE COMPANY
CONDÉ NAST, President

McCallum
Silk Hosiery

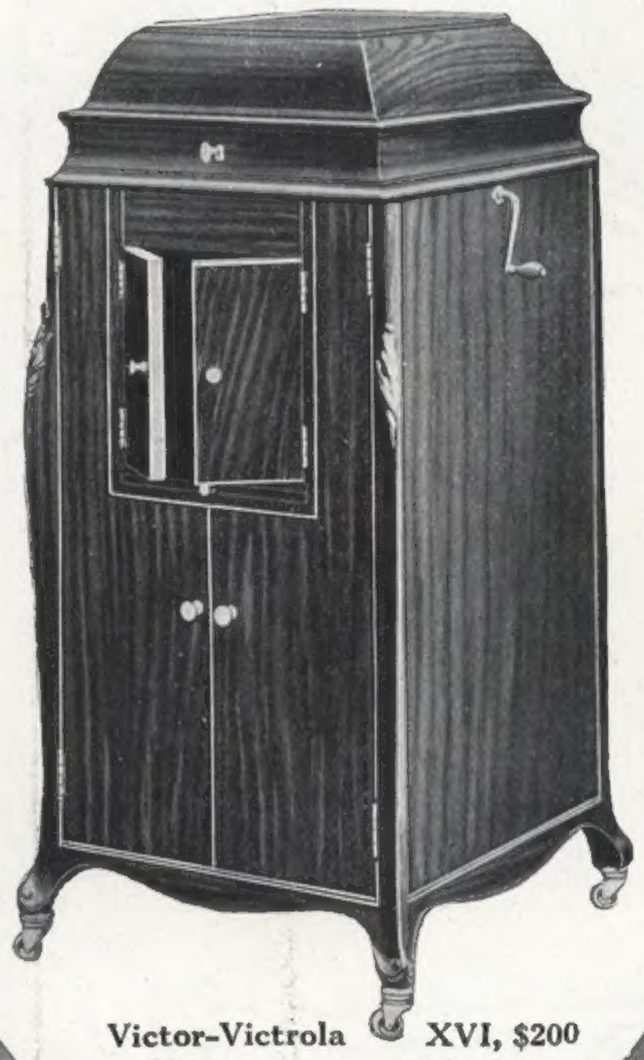


Exquisitely Sheer and Dainty enough for the Fairies.

THE name McCallum on silk hosiery stands for more than style and more than beauty. It stands also for a durability seldom found in sheer ingrain silk hosiery—$1, $1.50, $2 at the best dealers everywhere. A guarantee and mending silk with every pair. Write for handsome free booklet "Through My Lady's Ring."

McCallum Hosiery Company, Northampton, Mass.

Victor-Victrola



Victor-Victrola XVI, $200
Mahogany or quartered oak

Every home should have a Victor-Victrola

because

this instrument satisfies the love of music that is born in every one of us; touches the heart strings and develops the emotional part of our nature; freshens the tired mind and lightens the cares and worries of every-day life.

because

the Victor-Victrola brings to you the best music of all the world and gives you a complete understanding of the masterpieces of the great composers such as you can acquire in no other way.

because

the Victor-Victrola places at your command the services of the world's greatest opera stars, who make records exclusively for the Victor, besides a host of famous instrumentalists, celebrated bands and orchestras, and well-known comedians and entertainers.

because

the Victor-Victrola is universally recognized as the world's greatest musical instrument, occupies a place of honor in homes of wealth and culture everywhere, and has awakened millions to a proper appreciation of music.

because

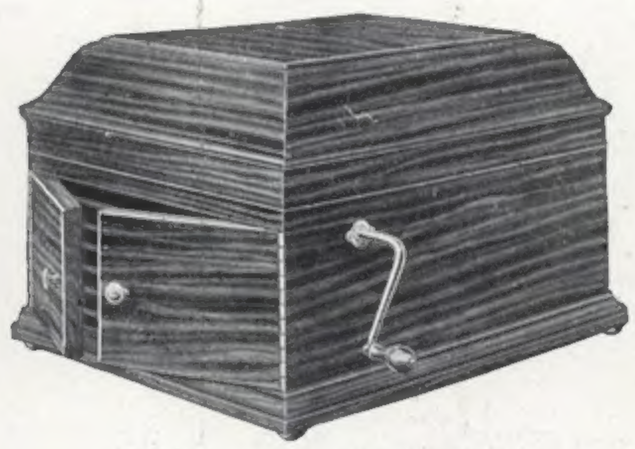
with Victor-Victrolas ranging in prices from $15 to $200 and Victors from $10 to $100 no home can afford to be without one of these wonderful insruments.

because

any Victor dealer in any city in the world will gladly play any music you wish to hear and demonstrate to you the Victor-Victrola.



Victor-Victrola IV, $15
Oak



Victor-Victrola IX, $50
Mahogany or oak

Victor Talking Machine Co., Camden, N. J., U. S. A.
Berliner Gramophone Co., Montreal, Canadian Distributors

Always use Victor Records played with Victor Needles—there is no other way to get the unequaled Victor tone.

Victor Steel Needles, 6 cents per 100
Victor Fibre Needles, 50 cents per 100 (can be repointed and used eight times)



New Victor Records are on sale at all dealers on the 28th of each month



TOURING through the country's show places, the playgrounds of society in winter or summer, you find everywhere in constantly increasing numbers the Lozier — America's greatest motor car.

Lozier is the car that satisfies luxury-seeking, luxury-demanding people, those who measure cost in satisfaction, not in dollars — those who demand and can afford the best.

There's a gratification in touring in a Lozier — gratification that springs not merely from the enjoyment of personal bodily comfort and freedom from worry over mechanical troubles, but gratification in feeling that wherever you go, at home or abroad, your car will meet no superior.

Touring Cars
Four Models
Six-cylinder
$5000

LOZIER

3004 Mack Ave., Detroit

Limousines
Landaulets
Six-cylinder
$6500

STREET, MOTOR and TRAVELING COATS at Special Prices



22—Smart Coat of imported vicuna polo cloth, in tan, navy, copenhagen blue, white or pink, new set-in sleeve model, with detachable half belt, collar, revers and cuffs, also lining of white English serge (can be worn buttoned to neck or with open revers), self-covered buttons..... **29.50**

22-a—Same model of natural tan pongee silk, lined throughout with soft silk..... **29.50**

22-b—Same model of natural tan linen with black satin collar and cuffs, unlined..... **18.50**

31—Stylish Coat of white imported fancy weave serge, draped model with set-in sleeves, collar and revers, also lining of soft white silk (can be worn buttoned to neck), deep cuffs and large patch pockets, pearl buttons..... **29.50**

31-a—Same model of imported fancy novelty mixtures, in all desirable colorings, unlined..... **29.50**

31-b—Same model of natural tan pongee silk, unlined..... **19.75**

31-c—Same model of natural tan linen, black satin collar..... **14.50**

33—Smart Tailored Coat of navy or black fine English serge, also black and white Shepherd check Worsted, new set-in sleeve model, fastened at side, with wide belt across front; round collar, forming revers, and cuffs trimmed with pearl buttons, lined throughout with soft silk..... **29.50**

33-a—Same model of imported wool terry cloth, in tan, white, navy or black..... **39.50**

WOMEN'S SIZES, 32 TO 46 BUST.—MISSES' SIZES, 14 TO 20 YEARS.

Spring and Summer Style Book "Correct Dress"
NOW READY

Illustrating the newest and most exclusive models of Women's, Misses', Girls', Young Men's, Boys' and Infants' ready to wear apparel, at popular prices. Mailed prepaid out of town upon application. Address Dept. H.

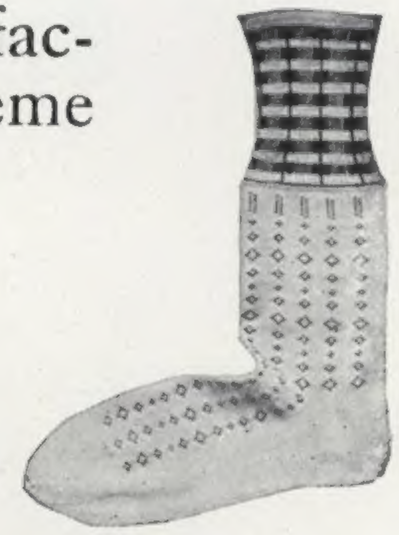
Franklin Simon & Co.

Fifth Avenue, 37th and 38th Streets, New York

"ESCO" HOSIERY *for* LITTLE ONES



The thorough attention which we give to the manufacture of hosiery for little ones is evidenced in the supreme excellence of stockings bearing the "ESCO" stamp.



We recommend the following styles:

Dainty Silk Hosiery for Infants

STYLE	DESCRIPTIONS	PRICE
5996	Threadsilk sock. Pink, sky, and white. Sizes, 4 to 7½. Per Pair,	50c
6969	Threadsilk, fine ribbed hose. White, pink and sky. Sizes, 4 to 6½. Per Pair,	50c
0133	Threadsilk lace openwork sock. White, pink, and sky. Sizes, 4 to 6½. Per Pair,	65c

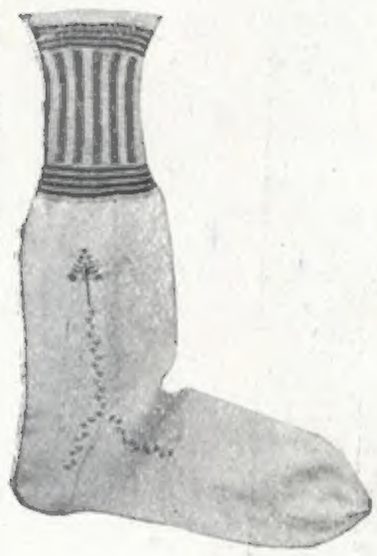


Infants' Cotton, Lisle and Mercerized

STYLE	DESCRIPTIONS	PRICE
1530	Highly mercerized cotton. Sizes, 4 to 6½. Black, white, tan, pink, sky, and cardinal. Per Pair,	25c
4908	Fine lisle ribbed. Sizes, 4 to 6½. Black, white, tan, pink, sky, and cardinal. Per Pair,	25c
4812	Fine lisle socks. Sizes, 4 to 9. Black, white, tan, pink, and sky. Per Pair,	25c
028	Fine cotton sock. Sizes, 4 to 9. Black, tan, and white. Per Pair,	25c
34	Fine Egyptian cotton sock, very soft and durable. Sizes, 4 to 9. White only. Per Pair,	50c
38	Selected Sea Island cotton sock, hand-sewn seam. Sizes, 4 to 9. Colors: Black and white. Per Pair,	75c



We illustrate a few of many styles of Infants' "ESCO" Novelty Socks.
Priced at 25c the pair and upward.

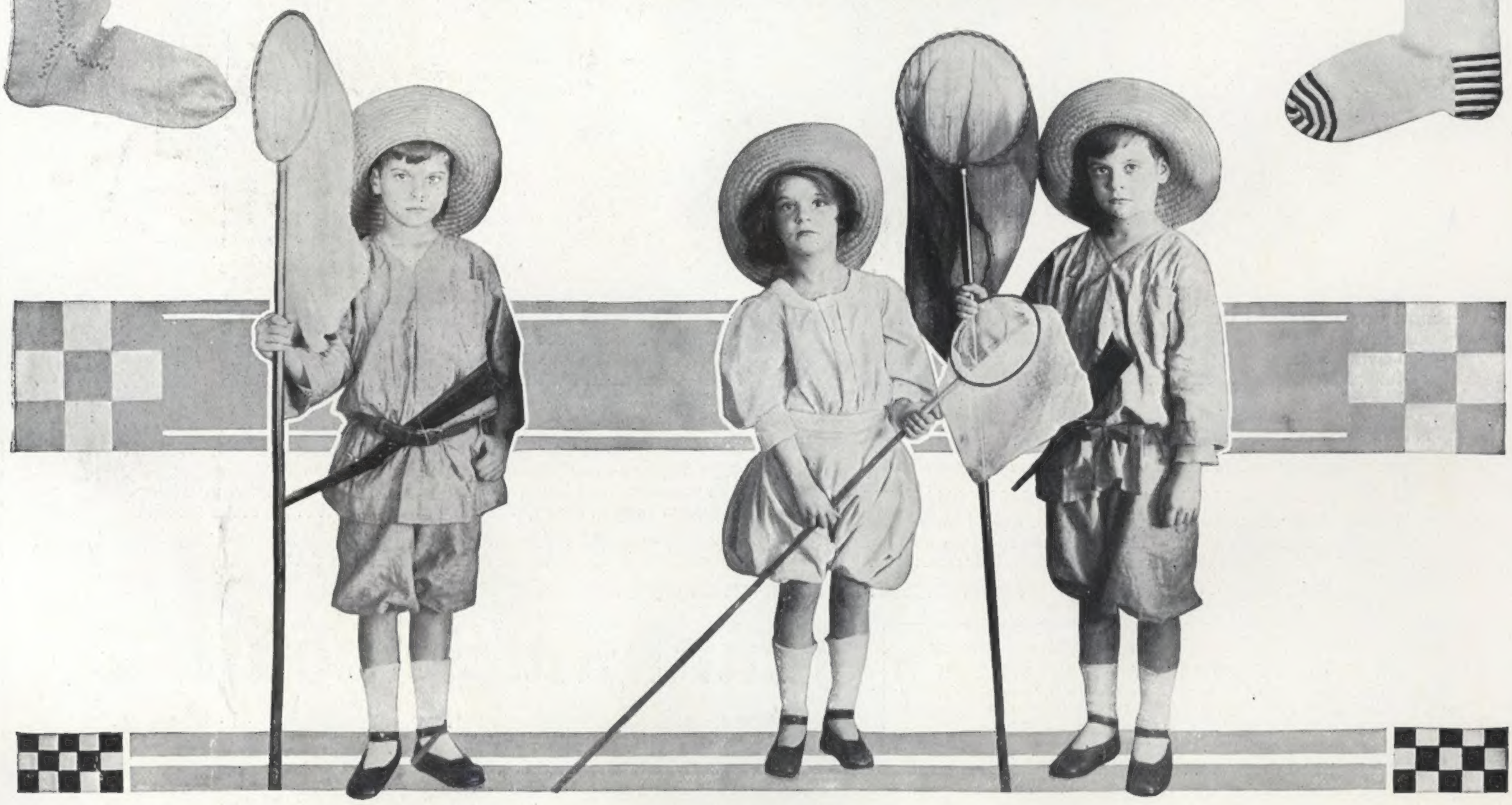


Retailed wherever good Hosiery is sold

Your personal copy of the *"ESCO"* Hosiery Book mailed gratis on request

HENRY SCHIFF & CO., 890-892 Broadway, New York





GAGE MILLINERY



GB & CO
OUR MARK
REG. U.S. PAT. OFF.

Gage Hats are on display and for sale at leading retail millinery establishments.

Send 2 cents for our style portfolio showing trimmmed and tailored hats for spring. Address, Department "R 3."

Gage Brothers & Company—Chicago

Ask your dealer for GAGE Hats

Summer Sailors & Panamas

For Nineteen-Twelve

DERNIÈRE MODE ET PREMIÈRE QUALITÉ
TAILORED HATS
PHIPPS
LONDON PARIS BERLIN NEW YORK
REGISTERED NO. 28317



0061
Exclusive Rough Straw

THE Sailor or Panama that you select this season should be *distinctive*. No matter how simple the model, the Phipps trade-mark insures individuality, good style and splendid service.

Phipps Hats are on sale at the better milliners' and millinery departments throughout the United States and Canada.

C. M. PHIPPS
Inc.
41 West 38th Street **New York**



00152
New Rough Braid



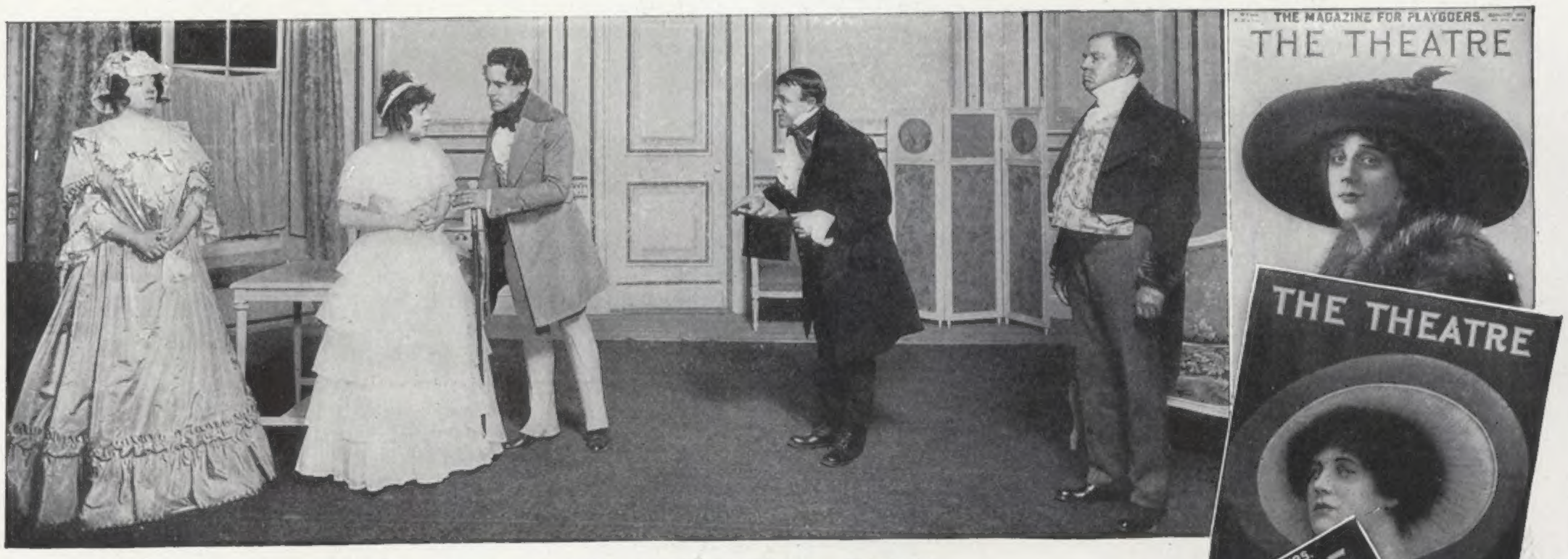
00129
Panama



0072
Mushroom Panama



00211
Fine Milan



Scene from The Successful Revival of "Oliver Twist"

IF SOMEBODY sent you two seats regularly each week for the theatre it would be a splendid gift—wouldn't it? Not many of us are so fortunate as that—but we may all *know* what is going on in the theatrical world. We may all read of the splendid triumps of this great singer or that wonderful dramatic or operatic artist, their hopes, their ambitions. Many of them were of lowly birth with the world to conquer, which gives the dramatic touch to their lives that makes their rise to fame read like a fairy tale. You may read expert criticisms of every play of the day—enjoy beautiful photographs of all your favorite actors and actresses—their homes—their clothes and the staging of their plays.

Where?

In the ***Theatre Magazine.***

It is pleasant to see a beautiful face of some popular idol gaze back at you from the sumptuous cover of the *Theatre Magazine.* And it is sumptuous. Photographs of great artists reproduced in ten colors—the covers of the *Theatre Magazine* are nothing less than magnificent.

When we take your subscription for the *Theatre Magazine* and mail it direct from New York to you, the cover is clean and new and is a really beautiful picture and well worth framing.

TRIAL OFFER

It may be that you are not familiar with this unique publication although it now enjoys its eleventh successful year. To enable you to judge of its merits mail us at once One Dollar and you will receive it for the next four months. Tear off the coupon, put it in an envelope with One Dollar, or check, or money order, and on the day received your order will be filled. Do it now.

THE THEATRE MAGAZINE

8 to 14 West Thirty-Eighth St., New York, N. Y.

Enclosed please find One Dollar for your Four Months Trial Offer to THE THEATRE MAGAZINE.

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City.....

State.....

One year - $3.50
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35c a copy

THE THEATRE MAGAZINE, 8 West Thirty-Eighth St., New York, N. Y.



"Look, Mother, At This Remarkable *Pneu Form*

The Pneumatic Dress Form

BY simply inflating it with air inside the proper waist lining, this one *Pneu Form* will reproduce *your* figure, *daughter's* or *mine*, perfectly, in every detail. This means that we need never again go through the weary ordeal of standing hour after hour to have dresses fitted, either at home or at the dressmaker's. The dress I have on was made and fitted entirely over *Pneu Form.*"

For draping skirts *Pneu Form* is splendid. The standard rod can be raised or lowered to any height, and another of the "*best*" things about *Pneu Form* is that, when not in use, the little box base holds it all. It doesn't take up any room and is never "in the way."

Write today for interesting booklet, "It's You" Edition C 63, containing full description and prices of *Pneu Form.*

The Pneumatic Form Co.

557 Fifth Avenue, near 46th Street
New York

PHONE BRYANT 7620

S and X

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement and date written in the corner (e. g. 961-A, April 15th, 1911). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit the purchase-money for articles valued at $5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

WANTED: A set of furs, neck piece and muff, dark fur preferred. Moderate. No. 90-B.

FOR SALE: Exceptionally fine black Chantilly lace shawl, unequaled in texture and design, bought in Paris in 1850, 56 x 116 inches, in perfect preservation. Value $1,000; sell $850. Opinion of experts given. Inspection if desired. No. 601-A.

FOR SALE: Real Spanish lace, black mantilla 2½ yards long, $95. Overskirt hand run black Spanish lace, nearly 3 yards long. In perfect condition. No. 607-A.

FOR SALE: Irish lace coat, Kimona sleeves; cost $125; sell $45. Also sapphire blue Paquin gown, Dutch neck; cost in Paris $165; sell $35. Good condition. Both size 38. No. 608-A.

BEAUTIFUL black Chantilly lace shawl bought in Brussels for $500; sell for $200. Is three yards eleven inches long, one yard twenty-two inches deep. No. 609-A.

RARE OPPORTUNITY: Very handsome black thread lace shawl fine condition. Value $600. Subject to inspection as per deposit system of VOGUE. No reasonable offer refused. No. 611-A.

FOR SALE: Black and white suit, $10. Evening cape, apricot meteor crepe, $10. Handsome evening gown black satin and chiffon, rare lace trimming, worn once; $50. Size 36-38. No. 612-A.

FOR SALE: Genuine India shawl, perfect condition. Size 74 x 74 inches. Cost $400; will sell for $65. Another, imperfect, for $15. No. 613-A.

PAISLEY shawl has been in family for over 50 years. Beautiful design and in very good condition. 6 x 12 feet. Will sell for $50. No. 614-A.

LADY needing assistance to settle business will sell new exquisite hand embroidered bed spread, twelve pairs sheets, pillow cases, luncheon set, all worth $1,500. Sell for $1,000. Will give dress and have it made up; would cost $100. Other things free in waists, etc. No. 615-A.

VALUABLE new India shawls, cost $750 and $500; sell $100 and $50. Moorish hangings, white satin and gold, $50. Oil paintings from $20 to $150. Hand painted porcelains, decorated china, antique furniture which cannot be duplicated, French bronze clocks, all at great reductions. No. 616-A.

FOR SALE: Five antique black lace shawls thread and Chantilly. Four India shawls, several scarfs all owner's heirlooms. Very handsome, perfect condition. Lot or separately. No. 617-A.

BLACK ostrich feather fan, real tortoise-shell sticks, thirty-two feathers, sixteen on each side. Seventeen inches high. Worth one hundred dollars; will sell for fifty. No. 618-A.

Wearing Apparel, Cont.

BEAUTIFUL lace evening coat. Riding habit. Hat, boots, side saddle, bridle, best makers. Handsome coral necklace, rose design and coral earrings. No. 619-A.

Furniture

VICTROLA: Does any one wish to dispose of high-grade Victrola at bargain price for cash? No. 87-B.

WANTED: Prints by Arlent Edwards. Please mention subject and price. No. 89-B.

OLD mahogany mantel clock 16 x 27 in., brass works, plain case, good time keeper, high colored picture on door. Inside eagle and Elisha Manross, Bristol, Conn.—1830; $12. Same style clock and size, except brass dial inside, Heromes & Co., Bristol, Conn.—1855; $12. Mahogany steeple-shape clock 20½ inches tall. Chauncy Jerome, New Haven, Conn.—1820; $3.50. Quaint old small mirror 13 x 27 inches, mahogany cornice top, acorn drop, twisted rope side columns, high colored picture at top; $15. No. 610-A.

Professional Services

A YOUNG woman, hospital graduate, with special training in caring for mentally incompetent patients, wants position in a private family. Highest personal and professional references. No. 145-C.

COLLEGE bred gentlewoman, 38, cultured, experienced traveler, yachtswoman, desires post as secretary, companion to author or others going abroad. Is strong, capable, shorthand writer, types and punctuates well. Speaks some German, fluent Spanish. Was 18 years in Latin-America; accustomed foreign servants, customs, etc. No. 146-C.

YOUNG lady of refinement and culture desires position as companion or secretary. Best references given. No. 147-C.

CULTURED young lady desires to go abroad as companion or nursery governess, but will go anywhere. Best references. Experience. Small salary accepted. No. 148-C.

A WOMAN of culture, experienced traveler, wishes to chaperon and conduct a party of two or three young ladies on Summer trip through Europe. Arranged by correspondence. References given and required. No. 140-C.

CHAUFFEUR: Gentleman's son, student, eighteen, large experience with different cars, careful, nervy, resourceful and musical. Would arrange for foreign tour as chauffeur for party. No. 142-C.

New Spring Models in Imported Blouses



C-70 New novelty blouse of imported voile. Yoke and cuffs of blone net, prettily trimmed with crocheted buttons. **$ 6.75**

C-71 Imported hand-made blouse of sheer batiste, beautifully hand-embroidered. German Valenciennes insertions and real Venise front. Trimmed with mother-of-pearl buttons. Exceptionally attractive. **$12.75**

C-72 The "Bontell" Outing Waist. A smart blouse made of fine handkerchief linen with turned down collar and turned back cuffs. Excellent waist for the outdoor girl. Special. **$2.90**

C-73 Dainty model of washable French crepe; trimmed with real laces. Tape ornaments down the front. Especially good for travelling, as this blouse requires no ironing. **$8.50**

C-74 Imported French voile; Dutch neck model. Yoke and insertions of real baby Irish and linen cluny. Daintily embroidered. Sleeves finished with German Valenciennes. **$8.50**

C-75 Imported hand-made waist of sheer batiste. English eyelet embroidery and hand scallops around yoke and cuffs. Front, back and sleeves trimmed with German Valenciennes and real baby Irish insertions. **$11.50**

Bonwit, Teller & Co. from time to time issue attractive brochures, illustrating the season's authentic modes in dress. Your name will be registered, and you will receive the booklets if you request them.
Address Dept. M.

BONWIT TELLER & CO.

Fifth Avenue at 38th Street
NEW YORK

EDUCATIONAL GUIDE

New York

A Country School for Girls in New York City

Boarding and Day School. "A Real School"

Full Academic Course. Primary Class to Graduation. Upper class for advanced Special Students. Certificate admits to Colleges. Music and Art. Vacation trips. Summer Tutoring. Out-of-door sports under expert instruction. School Park of 35 acres opposite Palisades of Hudson. School Coach meets day pupils at Subway and in Yonkers



MISS BANGS and MISS WHITON
Riverdale Avenue and 252d Street, West

The Benjamin School

For Girls

Beautiful location, overlooking Riverside Drive and Hudson River. Steam-heated building; elevator. Resident and Day pupils. Small classes insure individual attention. Special, Graduate and College Preparatory Courses. Gymnastics, Domestic Science. Unusual advantages in Art, Music and Languages.

Eighth year begins Oct. 2nd, 1912.

Illustrated Catalogue sent on application.

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144 Riverside Drive, New York City

Miss C. E. Mason's Suburban School for Girls



Tarrytown-on-Hudson, N. Y.

Upper School for girls 13 to 25; Lower School for girls 8 to 13. All departments. Special courses in Art, Music, Literature, Languages. Certificate admits to leading colleges. New York City Annex. European travel class. For illustrated catalogue address

MISS C. E. MASON, LL.M.,
Lock Box 731

NEW YORK SCHOOL OF FINE AND APPLIED ART
Summer Session—Booth Bay Harbor, Maine

Vocational and Cultural Art Training. Individual Daily instruction in principles, and practical application in Costume Design, Interior Decoration and Advertising, Drawing and Painting. Send for circular.

Susan F. Bissell, Secy., 2237 Broadway, N. Y. C.

THE BROWN SCHOOL OF TUTORING
241 West 75th Street, New York City.

Founded 1906. Boarding and day school. One pupil at the time with a teacher. Two years' work accomplished in one. Every pupil who has entered the school, with the purpose of going to college, has accomplished that purpose. Open all Summer, both in City and Country.

Massee Country School. Boys 6 up. 15 miles from N. Y. Individual attention for every boy. Classes limited to 6. Boys live with family of Head Master. Prepared for all leading boarding schools and colleges. Limited to 40. Swimming pool. Illustrated Catalog. Summer Camp at Bronxville.
W. WELLINGTON MASSEE, Ph.D., Headmaster.
NEW YORK LAWRENCE PARK BRONXVILLE

Mrs. Helen M. Scoville's Home and Day School for Girls

Advantages of city. Physical Culture, Riding, Swimming, Dancing, Regular Courses, Special opportunities for post-graduates, Music, Art, Home Economics. Individual care, social privileges. European travel classes.
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The Gardner School for Girls.

Resident and Day Pupils. (57th year.) Exclusive location. Regular and Special Courses. Music, Art, Elocution. Physical culture. Aesthetic dancing. Outdoor life. City advantages with delightful home life.
607 Fifth Avenue, New York City.

Educational Bureau

Foreword

ON this page we publish VOGUE's first classified school advertisements.

Exactly as some of the other VOGUE departments are an index to the best shops, so will the Educational Guide be an index to the best schools. Realizing the immense responsibility assumed by every parent in the choice of a school for his children, we purpose to make this Educational Guide the most carefully edited school directory in the country.

Every school represented on this page, in this issue and in future issues of VOGUE, is amply able to make good the claims made either in its advertisements or its catalogues.

Before choosing a school for your children, we strongly advise you to communicate with the principals of those schools represented on this page which are able to satisfy your requirements.

And to carry this idea of service still further, VOGUE will give you any special information desired. The Educational Bureau of VOGUE will furnish detailed information about preparatory schools, art or technical schools, colleges, conservatories or other institutions of learning.

Inquirers are asked to indicate fully and clearly the kind of school they are seeking, the preferred geographical situation, the limit of cost contemplated, and any other details which may help us to give accurate and helpful information. Every inquiry will be answered by the head of the Educational Bureau, who will also take steps to place correspondents in communication with the principals of such schools as may be best fitted to meet their requirements.

There is no charge for this service, and we shall consider it a privilege to be consulted. Please address all letters to:

EDUCATIONAL BUREAU
VOGUE
443 Fourth Avenue, New York

New York, Continued

St. Paul's



We Know How to Teach Boys

Location—Beautiful and healthful Garden City, Long Island, 18 miles from New York.

Equipment—Fire-proof buildings; gymnasium; swimming pool; 30 acres of athletic fields.

Instruction—Both class and individual instruction given. Prepares for any college or scientific school.

Also a Lower School for Younger Boys

Buildings now open. Catalog on request.

Walter R. Marsh, Headmaster, Box 20, Garden City, L. I.

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Miss Beard's School for Girls

Orange, N. J. A Country School, 13 Miles from New York City. College preparatory and special courses, Music, Art and Domestic Science. Illustrated catalogue on request. Address **Miss Lucie C. Beard.**

ARMITAGE SCHOOL FOR GIRLS

Atlantic City, New Jersey, Box 217

Preparatory and Finishing Courses, Music, Domestic Science, Riding, Swimming. Healthful climate by the sea.

DWIGHT SCHOOL FOR GIRLS

College preparatory and finishing school. Certificate accepted by leading colleges. Beautiful location suburban to New York. Outdoor games, gymnasium, tennis, riding.
Miss Creighton and Miss Farrar, Principals, Box 613, Englewood, N. J.

Connecticut

The Phelps School for Girls

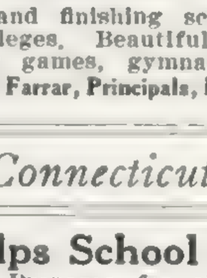
Wallingford, Conn. Prepares for all colleges. Elective courses. Intermediate and Primary Departments. Resident teacher in charge of gymnasium and outdoor life. Tennis, Basketball, Rowing, Riding. Beautiful building. Attractive grounds. **THE MISSES PECK, Principals.**

THE RIDGE

a home school in the country for ten little boys

Prepares for all the large schools

Mrs. Wm. Gold Brinsmade, *Principal*
Washington, Litchfield Co., - - - Conn.



The Vogue Shopping Department

makes a specialty of complete school outfits for boys and girls. We are familiar with the requirements of every school and will buy for you all necessary articles without charge for our services. Address:

VOGUE Shopping Department
443 FOURTH AVENUE, - - NEW YORK

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

One year, (payable in advance subject to 20% cash discount).....**$50.00**
One year, (payable monthly, in advance, subject to 5% cash discount).. **$50.00**
Single insertions, (payable in advance, subject to 5% cash discount). **$2.50**

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth ave., New York.

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HENRY NEWMAN
AUTOMOBILE—AFTERNOON COATS.
A specialty—Exclusive styles.
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HENRY NEWMAN
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Automobile coats, afternoon coats.
Exclusive models, ready made and to order.

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MME. BLOCK. Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

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"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

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(Continued on the next page)

SHOPPERS' AND BUYERS' GUIDE

(Continued from the preceding page)

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The Next Vogue

Final Spring Fashions and Wedding Arrangements

The next VOGUE, dated May First, will present the final news of the Spring mode—including all those approved models upon which the great *maisons* are making their success of this season.

The next VOGUE will also be of special interest to prospective brides and their mothers. The convention of weddings and the newest ideas in bridal dress and trousseaux will be authoritatively discussed. There will be photographs of many of the fashionable brides of this Spring, with London letters on the trousseaux of Lady Eileen Butler and Lady Howard de Walden.

A special article will take up the smartest accessories of brides' and bridesmaids' toilettes, showing the new La Tosca cane, bouquets, baskets of flowers, parasols, hats and muffs of chiffon and various other attractive novelties.

Decorations for house and church will receive due mention, as will the choice of wedding presents—a subject on which the Shopping Department stands ready to give you special assistance.

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THE COUNTESS OF WARWICK

Who has returned to England after a short visit to New York, where she delivered a series of interesting lectures

VOGUE

THE SURVIVAL OF THE FITTEST FASHIONS

After the Strenuous Process of Elimination Practiced at the Great Paris Openings We Arrive at a Conclusion as to What Modes Will Survive in This Struggle for Life

MANY people seem to believe that twice a year in Paris, Fashions spring full blown into being. This is not so. Fashions *grow*. They are carefully watched and tended and nurtured; often they are grafted upon others of a quite different species. These things are axioms to the true Parisienne.

Those who know and love the fascinating fashion life of Paris find the tracing of the ancestry of each mode a source of never-failing interest. To properly understand the "family tree" of our 1912 costumes, we must take as a starting point the "Costume Collant." This drew its inspiration from the costumes of antiquity and from the last modern fashions derived from antiquity, the Directoire and Empire costumes. The "Costume Collant," slender, revealing, simple in line, intense in color, has now prevailed in Paris for nearly three years, and has been generally adopted the world over. That's reason enough for its undoing. A fashion once popularized is a fashion no longer, if you will pardon the apparent Gallicism.

THE NEXT NEW FASHION

What next?

Callot Soeurs, acknowledged by friends and foes alike as the greatest fashion creators of our generation, struck a new note last June in two costumes in which broad bands hung free from the shoulder blades to below the knee. In one instance the band was of heavy lace; in the other, a double fold of the dress silk. These two costumes were original with this house, derived from no period nor people. Yet though they bore little resemblance to the voluminous dresses of those courtly days, they suggested vaguely the Watteau plait. When all Paris is eagerly awaiting a change in fashions, every new idea is seized with avidity. Callot's original conception is shown at the top of page 18.

Other forces were at work in this same direction. Out in the rue Penthièvre, Lucile had presented, on the most beautiful mannequin Paris has seen in a decade, a wonderful "costume de style" of the true Watteau type. She herself did not take this model seriously; a period costume is a period costume—charming, "très amusant," but hardly to be considered as a wearable actuality. For some reason—was it the beautiful mannequin or the charm of the rainbow coloring?—this costume made an indelible impression on all who saw it. Novelty-mad New Yorkers saw in it a possible successor to the prevailing mode.

Later in the year, Doucet, in a costume for "Peau Neuf," presented a tunic gathered in below the knee in a deep puff. Still later Mme. Chéruit appeared in a sable-trimmed silk with a short tunic caught, halfway between hip and knee, into a rather snug band. There was no mistaking the style idea in this dress; it was the pannier, and a pannier which all who saw must pronounce wearable. This was shown, almost at the hour of its creation, in Vogue.

CAREFUL FOSTERING OF THE NEW MODE

Mme. Chéruit carefully and cautiously fostered this mode. A beautiful woman herself, famous for her perfect gowning, she wore this style of costume on every appearance in public, and let artists and newspaper people sketch her. Other Paris designers saw and admired. Had not Chéruit three times within the last six years turned the tide of fashion by a single, telling master-stroke? Then why not again?

Apparently everybody had the same thought, for the spring openings, with one possible exception, showed a predominance of gowns with panniers, every variety of pannier, except the actual *type* style; panniers half-length and three-quarters length, discreet or brazen, but never violent, for Paris has profited by her culotte fiasco and no longer tries to shock her clients.

The aprons of the pannier period were taken up and exploited by one house. Flounces,



Beer is bolder than any other designer in his attempt to change the silhouette. Drawing his inspiration from the Elizabethan wheel-like farthingale, he produces this "costume de style"



The pedigree of hats is a vitally interesting study; Madame la Quat'corne dates back to the days of "Le Roi Soleil"



Late last fall the graceful ancestress of this popular spring quat'corne came into being on the rue de la Paix

quaint puffings and gofferings flourished everywhere. Actuated by last autumn's indications, the manufacturers of fabrics and trimmings reproduced special "pannier" materials. Taffeta silks were offered in unparalleled quantities, even pompadour printings and broché were ventured, fringed and picot-edged ribbons in delicate colors appeared. So whether or not the pannier itself is accepted, we have already felt, and will continue to feel, for some time to come, the influence of that period.

In August of last year Callot launched another novelty, a taffeta dress, the skirt of which was of uneven length and trimmed with three flounces. The idea was not adopted by others, but the originators themselves were so taken with it that this dress, with scarcely a variation, is made a feature of their spring opening.

Callot also offers the plaited skirt and half skirt, and deep, plaited flounce, all reminiscent of the period from 1870 to 1890. There are draped effects and looped-in sashes, and little "sacques" stolen from the fashions of that time. Not one of the models, however, in any way suggests a return to the amplitude of skirts of those days.

In October Callot presented a new wrap such as that shown in the middle of this page—a close, draped mantle, long in back and short in front, and having slashed and shirred openings for sleeves. This proved the inspiration for the more elaborate wraps of spring, marked the decline of the sleeve wrap, which has been in the ascendant for so many years, and the enthusiastic revival of the picturesque cape shapes.



Premet's picked favorite was "Ninette," a blue serge, one-piece dress with panniers almost modified away



A Callot wrap which marked the decline and fall of the sleeve wrap. All Paris is wearing this model

The Paris dressmakers, however, did not entirely desert the "robe collante." Poiret, its most faithful advocate, is presenting it under new and more attractive and practical forms, and most of the other houses show a goodly number of models with the close figure line.

THE LOST PAQUIN

The Paquin collection is about equally divided between the eastern and the pannier influence. This house costumed a recently presented, sensational play which treated of the strife between rival dressmaking houses. The costumes were eccentric and excited much discussion and criticism. Mme. Paquin promptly disavowed any part in them, saying she had made the costumes from sketches submitted by the artist of the play. All of which is doubtless truth, since a sum of money running into six figures was provided for the costuming. But there's more to the story. In spite of Mme. Paquin's repudiation of the costumes, the artist who designed them was employed by her to prepare designs for her spring openings. Anyone who knows his work easily recognizes it in the broad stripes, the color contrasts and the eastern influence of more than half the models. One regrets the lost Paquin, for these are not Paquin's models, but Iribe's, and far from pleasing. Iribe, who designed successfully for Poiret last year, cannot, it seems, be assimilated by Paquin, and Paquin's staunchest admirers are disappointed and shocked.



The hanging of broad bands from shoulder to knee is Callot's way of achieving a pannier

THE BOLDEST OF THEM ALL

Beer makes a decided effort towards a change of silhouette, a bolder effort than any other house. The Beer inspirations may be classed as the pannier period, but there are certain points which indicate another and less gracious epoch—the late Elizabethan. The "costume de style" with its wheel-like fullness at the waist, suggestive of the farthingale, is the only pure type of this period, but the V-shaped openings in skirts, the enveloping back breadths, the ruches and the fuller sleeves suggest the costumes of the Virgin Queen's reign and its contemporary period in France. Beer's interpretation of the period is shown on page 17.

PICKING THE FAVORITES

The successes in each collection are very promptly singled out, and often before the first day of an opening is over the favorite costumes for the season are indicated. Word of a successful model travels fast and far. At Callot's the popular choice is an exquisite creation in blue and fuschia chiffon over a white satin,



A favorite Callot gown, inspired by a Russian nobleman's coat recently worn at the Paris Opera

with blue moire bands and coat. Another favorite is the little dress of white tussore embroidered in mineral green and trimmed with ivory ball buttons, shown to the left on this page. One would guess its inspiration to be almost purely Russian; and in fact a Russian nobleman's coat worn at the Russian Opera last spring was the original source of the model.

Paquin's best gown is unique. It is a tailored suit in the new silk covert, and the cut of the coat is radically different from anything we have had. The effect of the suit is to exaggerate to the last extreme the slim figure line.

Drécoll scored his greatest success with a costume of eyelet-embroidered taffeta broché of changeable black and blue made up with black tulle; it is shown on the right of this page. The popularity of this truly charming "lady's dress"—as are styled the most elegant and conservative of the models—was certainly not lessened when it was found that all the material then loomed had been sold, and it would be impossible to get more for several weeks.

SUCCESSFUL MODELS FOR 1912

Martial et Armand's most popular style is developed in purple taffeta and shows only a remote resemblance to the pannier.

Premet has a Scotch plaid silk and a modified "coat dress" in taupe and black that divide favor equally, and also a dress of "half-and-half" taffeta that is much liked. But "Ninette," the blue serge, one-piece dress embroidered in taupe, is the gown which won most admiration. This model is sketched in the lower corner of page 18.

Bernard's success lies in the gay little skirted waists that they employ with most of their tailored suits. This idea was introduced by Bernard last fall, and having attained a phenomenal success in Paris, is wisely retained for another season.

Agnes has two dresses of "La Moitié," the new half-and-half silk, that are undoubtedly this house's best styles. One, a cerise and blue, was first made for a Parisienne, and was a marked success even before the openings.

The preference among Chéruit's models is not so markedly indicated, since their whole display is so uniformly good that it is hard to pick one better than the others. However, the little dark green and white striped silk, with its slightly draped skirt and its bodice with the quaint "form" back, was sold so many times the first day that the supply of the silk of which it was made was soon exhausted.

FABRICS OF THE MODEL GOWNS

Fabric favorites are clearly indicated. Taffetas, taffetas, and still more taffetas, is the cry on every hand—plain, changeable, and chameleon taffetas, taffetas broché, splendid faille taffetas—never before was there such a taffeta season. Tussores and crêpe shantungs are as yet touched more cautiously. A covert cloth is again being used; both Béchoff-David and Drécoll are showing smart models for automobile coats in this material, made severely plain, with collar, cuffs and buttons of the material. In a pretty unlined suit of white crépon shown by Drécoll, the collar, cuffs and buttons were of glacé kid in a dull shade of red.

Laces, particularly Bohemian, Venise, Malines, Cluny, filet, Chantilly and Calais patterns, are enthusiastically accepted.

Crystal buttons are here to stay. Premet obtains a very rich pompadour effect by applying upon plain taffeta large medallions, square or diamond shaped, beaded or embroidered in heavy silk upon net.

Quantities of pearls, in bands of beadings or long ropes, are being used as trimming; several Drécoll evening gowns show three-quarter tunics of net, entirely covered with long loops made from chains of large, colored pearl beads; the effect is barbarically oriental.

Champagne, café au lait, putty and kindred tones have passed from prophecy to fulfilment; petunia or fuschia, and ochre, amber and sulphur, taupe and green in certain soft shades are much favored. Poiret still clings to vivid colors, high-waisted effects, and scant skirts. Flaming red crêpe de Chines with large figures in conventional designs, heavy grosgrains in bright apple greens trimmed with black satin, and suits of red ratine are some of his most striking costumes. With the red and gold crêpe de Chine gown was worn a broad-brimmed hat of old-gold straw, faced with plaits of white organdie; the only trimming was a large, tight bunch of small, parti-colored roses.

With the green gown was worn a small, round-crowned turban of black straw, covered with the green silk. It had the tiniest of rolled brims, which sat low upon the head, almost concealing the eyes in Poiret's characteristic manner.

THE HATS PARIS IS WEARING

In millinery the cocked hats of the style of good King Louis, in a score of different "cockings," are selling as fast as the modistes can turn them out. Whether you call it the bicorne, the tricorne, the quat'corne or the Marquise, matters little—it is still the cocked hat. And the hat with broad brim rolled high, back and front, to a small crown is proving another great success.

Two models, variations of the same type, which have already proved popular, are shown on page 17. That on the right is a quat'corne of black English picot straw, but without the stiffness many of these shapes have; each side of the high brim has a pleasing inward curve, and is bound with black satin. There is a round crown of the black satin.

The other model is a modified quat'corne, and has all the stiffness that marks this type, and often achieves a jaunty chic. It is of brown picot straw and has a round straw crown. The ornament at the side consists of a triangle of brown silk holding a stiffly plaited silk cocarde.

C. H. L.



Drécoll scored his greatest success with this costume of eyelet embroidered taffeta broché, distinctly a "lady's gown"



Mr. A. S. Dabney and Mr. P. D. Siverd playing the finals for the Florida championship on the courts of the Royal Poinciana. Mr. Siverd was the winner of the men's singles



The little daughter of Mr. and Mrs. Walter Wickes, of Baltimore

PALM BEACH HAS BEEN KEENLY INTERESTED IN THE RECENT TENNIS TOURNAMENTS, BUT OTHER SPORTS BY SEA AND LAND HAVE RETAINED THEIR QUOTA OF DEVOTEES



Mr. H. C. Brokaw standing on the line at the Palm Beach Gun Club



Miss Henrietta Wickes and Mrs. Wilson, of Baltimore, and Mrs. D. J. Leary on the beach at the bathing hour



Mr. C. M. Clark at the wheel of the North Wind, of which he is owner and designer



Photographs by Jennings, from Underwood & Underwood

Messrs. Artemas Holmes, H. N. Rawlins, Craig Biddle and Paulding Fosdick exchanging congratulations after a game

AS SEEN BY HIM

Where Society Is Now—A Few Social Weeds Are Uprooted—An Exciting Secret of the Clever Set Which May Soon Be Disclosed

I AM not a socialist, and even so fair and eloquent a lady as the Countess of Warwick would fail to convince me. On the other hand, perhaps I may be allowed, without offending anyone's religious scruples, not fully to agree with the Reverend Father Vaughan, who, during the past Lent, has given a very clear and able exposition of what is considered the other side of the question. I find that so many confound Anarchy with Socialism, and these two are widely different. I would not here be led into even this expression of opinion except that just now it is quite the fashion to have decided opinions on questions of moment.

WHAT SPRING MEANS IN SOCIETY

Society just now is a shifting body; some are traveling, some are already in their country houses, some are stopping in town over night or over week-ends on their way to other havens, and some, even, are coming from abroad for a few weeks or months in America. Among the notable foreigners and visitors expected from other lands are Mr. and Mrs. Bradley Martin, who are always so hospitable to their American friends and who will receive a royal welcome here.

The song birds of the opera are winging their flight to other lands, many of the theatres are announcing last weeks, the music halls are arranging their summer attractions, and the hotels their Italian and palm gardens. The advance guard of Southern and Western visitors is arriving in shoals, though as yet there is only the vaguest promise of spring in the air. The gray trees in the parks are pink-tipped, and they are planting, in stiff geometrical figures, great beds of bright-hued tulips and hyacinths. Perhaps in this season of sowing and planting it would not be amiss to uproot a few little social weeds that have long annoyed us and throw them over the wall.

UPROOTING SOCIAL WEEDS

A general complaint, based on a very old grievance, the inefficiency and unfaithfulness of servants, has of late again agitated the body social. I wonder if it has ever occurred to many of our wealthy friends that much of the blame rests upon themselves. The condition, I admit, is at present anything but pleasant, and the cause is this: there are in this country households which are on as large a scale as those abroad, but I know of few which maintain a home steward, a groom of the chambers, a butler and an entourage of thirty servants, not including gardeners, such as we see in the homes of noblemen and commoners of great wealth in England. There, as a rule, servants are kept from year to year. Here many of them are engaged for the town season only, and a new set is provided for Newport. The place of the groom of the chambers is often filled, in part, by a friend of the family (which should not be, as the position is a menial one) and in part by the butler. The positions of house steward and groom of the chambers are often combined with that of the "social secretary." On such a basis there cannot but be entire dissatisfaction on both sides. We are continually forced to change servants, and we hear complaints of the hardship of having to employ "specialists." In England each servant is a specialist, even in small households. Besides this quite sufficient ground for complaint, we have the ample opportunity for inefficiency provided by leaving the engaging of the domestic forces to the housekeeper and the female social secretary. We are very critical about our footmen being matches, but we place little emphasis on faithfulness; with such a standard for service what can we expect? Hence with one or two new sets of servants each year, many of whom are engaged by our housekeeper or secretary or home steward on the simple recommendation of an "intelligence bureau" without any personal reference, we can hardly

(*Continued on page* 70)



Photograph by Jennings, from Underwood & Underwood.

The Lenten season at Palm Beach has been especially gay this year. Mrs. Robert Goelet and her sister, Mrs. Craig Biddle, taking the air among the Florida palms. Mr. Robert Goelet of New York, Mr. Craig Biddle of Philadelphia and Master Drexel Biddle in a commodious chair



THE DAY-TIME DRESS AS PRESENTED BY MARGAINE LACROIX

The full skirt of this black-and-white striped satin frock is trimmed by two plaited ruffles, while a similar one forms the basque of the Russian blouse. A plaited silk ruching finishes the bottom of the tight-fitting sleeves; the fullness is held in tightly by a band of red and gold passementerie, fastened with an oblong buckle of gun-metal. Cravat and belt are of passementerie, the former trimmed with hammered brass buttons, the latter with a gun-metal buckle

Afternoon gown of brown and purple shot taffeta. The tunic waist opens to one side under a panel vest of purple satin, trimmed with purple buttons, and finishes at the bottom by a ruffle and a weighted cording. The blouse falls over a shirred girdle of purple taffeta ribbon run through circles of taffeta. A wide band of shirrings extends down the entire length of the full kimono sleeves, which are finished by an under-ruffle of tinted lace, also used for the collar

Morning dress of dark blue hopsacking. The three bias tiers of the skirt are edged with black silk braid and open-work passementerie. The yoke, under-band of skirt, and one sleeve are of black satin, and a sash of black satin finished with silk fringe passes under the hip opening, which is trimmed with pattes of black braid. The yoke, collar and cuffs are of hand-embroidered écru batiste. Patterns of the gowns on this page will be cut to order for $4 each



A Callot evening gown of Greek simplicity of line. Petunia and old-ivory brocade is lightly veiled with a drapery of petunia silk net

A débutante frock of ivory taffeta dotted with yellow-and-white flowers. The ends of the Malines lace fichu are caught under a girdle of Chinese blue chiffon

Paul Poiret has evolved this superb coat of gold satin with its unusual sleeves of gold brocaded tissue and ornaments of gold and silver galloon touched with Empire green. Deep, gold bead fringe edges the green chiffon lined coat

MODELS FROM JEAN

A MELANGE OF THIS SEASON'S STYLES THAT DISPLAYS THEIR LATITUDE IN AN EVENING GOWN OF HELLENIC SIMPLICITY, A WRAP OF BYZANTINE SPLENDOR AND A YOUTHFUL FROCK OF OLD ENGLISH QUAINTNESS



AN ARTFUL HANDLING OF RICHLY COLORED MATERIALS

MODELS FROM MAISON JAQUELINE

The Sphinx tea gown is built on scant, slender lines of flame-colored radium brocaded in black and belted high with a broad band of dull beads in Brazilian colors. This gown, that breathes its Eastern origin, is worn with a heavily jeweled head-dress of Egyptian design

A striking Beer model for a dinner gown. It is simply made of pink charmeuse with a long train, and over it is draped, like the outspread wings of a butterfly, black Alençon tulle which is heavily embroidered on the edge and dotted all over with glittering strass

An evening wrap designed by Poiret in a wonderful combination of dregs-of-wine and peacock-blue brocade; the brocade effect is obtained with metallic threads. The broad scarf ends are composed of dregs-of-wine chiffon and are edged with a bead fringe of peacock-blue

For reverse views see page 88

THE NEW YORK OPERA SEASON IN REVIEW

By PIERRE V. R. KEY

"Le Donne Curiose," "Lobetanz," "Mona," "I Giojella della Madonna," "Versiegelt," and "Cendrillon" All Have Their American Premières This Season



Johanna Gadski, Bella Alten, Marie Mattfeld and Herman Jadlowker in the comic opera, "Versiegelt"

WHEN the 1911-12 season of the New York Metropolitan Opera Company ends on the thirteenth of this month, General Manager Gatti-Casazza may view with satisfaction the accomplishments of his year's efforts. As the massive curtains in the red and gold auditorium sweep down for the last time this year one hundred and forty strictly operatic presentations will have been given in twenty-two consecutive weeks. Of this number, one hundred and ten will have been "regular subscription" offerings, and the remainder, including the eight Saturday night popular-priced performances which began late in January, fall under the classification of "extras." While the Metropolitan Opera Company was engaged in fulfilling this extensive schedule, it also gave twenty-two Sunday night concerts, sixteen evenings of opera in Brooklyn, and nine in Philadelphia. During the two weeks following the conclusion of the New York season the company will present its operatic offerings to outside cities on fourteen different occasions.

It is something of an undertaking successfully to execute so broad an operatic schedule as this, but the public takes little notice of this phase of the endeavor. In New York, opera has come to be something more than an event of the season—it is a function, carefully tended and nourished, costing a fortune to maintain, and responsible for numerous jealousies among those who covet desirable places within the Metropolitan Opera House, most notable of any in the world. The sum total of each year's accomplishment is always a live topic among those interested in the progress of music; and it deserves such consideration, for no other organization attempts so much nor touches so lofty an artistic standard.

Ever since Giulio Gatti-Casazza attained the position of chief executive of the Metropolitan Opera Company, its activities have been distinguished by honest effort, free from outside interference from social sources. For the most part, the repertoire and artists have been chosen with regard only to fitness. However, it would be unfair not to accord full measure of reward to Mr. Gatti-Casazza's associates, experienced men whose signal abilities have done much to advance the Metropolitan's cause and to bring its efficiency to the high water mark. These co-workers—John Brown, business controller; Edward Siedle, technical director; James Fox, scenic artist; Otto Weil, business representative; William J. Guard, press representative, and Earle R. Lewis, treasurer — deserve unqualified appreciation for work well done.

A SEASON OF NOVELTIES

As compared with the preceding season, the one now closing shows to slightly better advantage from both an artistic and a financial viewpoint. Not only were the profits double the one hundred thousand surplus secured in 1910-11, but more and better novelties were offered and new singers, two of whom were sorely needed, were added to the corps. Selecting unheard operas for New York premières is not the easiest task imaginable, yet three at least of the new productions were unquestionably successful.

Towering above all others was Ermanno Wolf-Ferrari's "Le Donne Curiose." The



Amadeo Bassi's Gennaro in "The Jewels of the Madonna" was a pathetically conceived and admirably rendered rôle



Miss Maggie Teyte as Mignon. This lyric soprano made her American début as Cendrillon



Mario Sammarco never did anything better than his splendid Rafaele in "The Jewels of the Madonna"



Photo by Gilbert & Bacon

Mary Garden as Prince Charming in Massenet's inconsequential and saccharine fairy opera, "Cendrillon," was a pretty boy, but little more



Carolina White as Maliella, the sweetheart of Rafaele and the beloved of Gennaro, in "The Jewels of the Madonna," sang and acted with convincing realism

libretto, by Luigi Sugani, was based on Carlo Goldoni's humorous story of Neapolitan life in the eighteenth century. Excepting Englebert Humperdinck's "Koenigskinder," produced for the first time in America a year ago at the Metropolitan, no more perfect specimen of opera has recently come to this country. Its sparkling vitality, its scintillating melodic beauties and masterly construction caused it immediately to assume a preferred spot in our affections.

OUR LATEST COMIC OPERA

In this comic opera—though such designation must not prompt its being classified with the type that prevails on Broadway—all the essentials of a work true to its character are supplied. Though scarcely a second "Die Meistersinger," this newer effort takes high rank among modern operatic achievements and stamps the composer with a name which must endure for all time. For a brief period there were fears that Metropolitan patrons would not respond to its appeal, because humorous operas have never found wide favor here, but before a month had elapsed "Le Donne Curiose" had gained a patronage seldom given to any novelty. This was due to the effervescing quality of the opera as a whole, its large fund of melody, the sumptuousness of scenery and costumes, and the excellent presentation, shared jointly by the principals, Conductor Arturo Toscanini, the orchestra, the technical department and the members of the chorus.

There is now no need to dwell at length upon the story, which has already been set forth in detail. Sufficient to say that it concerns itself with the curiosity peculiar to the feminine sex, and that in this instance two wives, a daughter and a maidservant determine to discover the reason prompting their husbands and sweethearts to assemble at a club. The comedy arising from situations caused by efforts to wrest the secret from the masculine contingent is genuine and wholesome, none of it more delightful than that in the final scene, where it appears that the harmless desire for good-fellowship has alone caused the mysterious gatherings.

COMIC DIALOGUE AND MELODY

From a book redolent of Neapolitan wit, Wolf-Ferrari has written music reflecting every suggested phrase and mood. The delightful, and by no means overdrawn, sentiment which runs through the opera is so perfectly typified in the measures that it is difficult to determine whether the German-Italian has succeeded more completely at these times, or when humor assumes complete control. The casual listener, however, will not think of this while under the spell of "Le Donne Curiose." Its musical homogeneity approaches the mark of perfection, and that is enough for layman and expert.

Wolf-Ferrari has swerved from the methods



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Mme. Matzenauer has the all-round equipment for operatic success

Hermann Weil, baritone, gave moderate satisfaction in most of his rôles

Lambert Murphy, a New York tenor, gives promise of a successful career

Heinrich Hensel, lyric tenor, literally stumbled through his parts

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Putnam Griswold will probably be heard next season as Hans Sachs

Mme. Theodore Orridge, mezzo-soprano, had a scant success

of the modern composer. Though accepting the criteria of his time, in so far as they relate to musical form and utilization of instrumental resources in the orchestra, this great musician has moved along lines practised by such a classic composer as Mozart. The almost purely Mozartian music is flowing, gracefully turned and brimming with melody.

The composer's obvious aim is simplicity. Harsh dissonances, weird tonal combinations and crashing chords have no place in it, yet the music lacks neither substance nor variety. It is compact, consistent, and refreshing in color. With profound knowledge of the resources of his instruments, the composer has utilized all the hues on the musical palette. In weaving the fine orchestral web which serves as a background for the vocal parts, Wolf-Ferrari leaves no thinness in this part of the work, even during the lightest passages.

There are a number of leading themes, such as the "women not admitted," but the so-called leitmotif is not used. All of the thematic material is developed legitimately, to good purpose, and it is not cast aside until it has served its end. Though abounding in rapid musical dialogue, technically known as "patter," there is an abundance of broad, sustained phrases. While avoiding the general use of the set aria, the composer has not overlooked the importance of unhurried melody in the climacteric moments. Four of the finest examples of this form of writing are found in the second act, in solos for *Rosaura* (Miss Geraldine Farrar) and *Florindo* (Herman Jadlowker), a duet for these two characters and a quartet calling for their services as well as those of *Ottavio* (Adamo Didur) and *Beatrice* (Jeanne Maubourg). This last composition is one of the most beautiful ever penned.

THE LAURELS OF THE PRINCIPALS

Miss Farrar gave to the character of *Rosaura* undeniable charm; her action was admirably restrained, simple, and her singing artistic from the standpoints of tone production and interpretation. The *Florindo* of M. Jadlowker, happily conceived and vocally adequate, marked a noticeable advance for this artist, who is by turn eminently satisfactory or surprisingly inefficient. Mme. Jeanne Maubourg supplied just the termagant touch demanded and scored one of the chief successes in the actual performance.

Andrea de Segurola, basso, was the *Arlecchino* (Harlequin), servant to *Pantalone,* bachelor head of the men's club; his comedy was capital. Antonio Pini-Corsi, who sang *Pantalone,* and Miss Bella Alten, as the maid, *Columbina,* were both serviceable, but the latter constantly overacted and insisted upon unnecessary waving of arms and hands. Adamo Didur, Antonio Scotti, Miss Rita Fornia and the remaining principals in the particularly large cast performed their tasks creditably.

Too liberal praise cannot be extended Arturo Toscanini for his masterly conducting of an intricate score, nor to the artists, burdened with the singing of the rapid "patter" which they clearly and brilliantly effected.

THE MODERATE TRIUMPH OF "LOBETANZ"

The first novelty of the Metropolitan season, "Lobetanz" ("Merrydance") brought a moderate triumph. A fantastic and fanciful opera of the light type, it belongs to those works which may be termed interesting, but not important. The music is by the late Ludwig Thuille, the book by Otto Julius Bierbaum. Of the numerous characters demanded for its presentation only two figure conspicuously in the action, while but one, *Lobetanz,* has a prominent vocal part. This light-hearted individual is in love with the princess, whom he has met and who returns his proffered affection. There is no opportunity for the two young people to enjoy their love until a rose festival is given by the king for his daughter, at which the musicians of the realm are invited to exert their skill that the drooping princess may recover her waning spirits and health.

Lobetanz, with his violin, happens, in the course of his minstrel wandering, upon the scene and with his music casts a spell over the lovesick maiden, who swoons as the final strains float from the instrument. In the second act the fiddler and his lady meet in a wood—a scene almost as picturesque and

(*Continued on page* 102)



Scene from the second act of "Le Donne Curiose," the comic opera which swept the golden horseshoe with a gale of mirth. Geraldine Farrar, Bella Alten, Andrea de Segurola, Jeanne Maubourg, Rita Fornia



Lobetanz (Herman Jadlowker), wandering minstrel, is taken prisoner for having dared to make love to the king's daughter (Johanna Gadski), who pleads in vain for his release



Riccardo Martin, Louise Homer, Rita Fornia, Albert Reiss and the Bear in Act I of "Mona," the American opera by Professor Horatio Parker and Brian Hooker which bore off the $10,000 *prize*



SINCE THE TABOO OF THE PLAIN SKIRT, DESIGNERS HAVE PROFITED BY THEIR OPPORTUNITIES TO DRAPE, LOOP AND PUFF THE SUPPLE MATERIALS WITH AN INGENUITY THAT IS APPARENTLY INEXHAUSTIBLE

For descriptions and prices of patterns see page 88

THE EBB AND FLOW OF FASHION ALONG THE RIVIERA

From the Grand Hôtel de Paris to the Casino and Out to the Cap Martin Runs the Glittering Stream of Fashionable Life

WOMEN intent on supplying their wardrobe for spring and summer think fearfully of huge panniers and flounced skirts, and their horizon is darkened by the vision of hoops and crinoline. Rest tranquil, Mesdames, for the present, at least. All we are sure of as yet is that the scant skirt has outlived its turbulent days, and fuller ones are quite accepted. But one must not imagine this deafening clamor over full skirts means that women will all at once consent to an inflated silhouette. By no means! Slender hips have been too hardly gained and the big waist-line is too comfortable to be readily relinquished. It is, however, certain that the leaders of fashion are ready for a change, and a decided one. The gowning of the last several seasons led to such vulgarity and the extreme of the modes was so easily gained that it was sometimes difficult to distinguish a real *élégante* from her commoner sister, and so more "aristocratic" modes will be welcomed. It is equally certain that the mad medley of styles presented at the Paris openings must undergo many and wide changes before they will be accepted by the Parisiennes.



The apple-green side of the black-and-white, reversible material is most cunningly manipulated as trimming

JUST WHERE WE STAND IN FASHIONS

There is among the men whose work counts most in the world of fashion a feeling that Paris is in danger of losing the high prestige she has always enjoyed. The recent fashions in gowning, they now declare, led to nothing but eccentricities bordering on aberration; that has now passed, and it is to be expected that when calmness again reigns, the modes will settle into something more sane that will happily combine Greek simplicity with the splendor, the elegance and the distinction which were characteristic of the Second Empire.

All of the leading couturiers show a complete change of attitude toward the modes, and the women of their clientele whose taste and example count to the rest of the world, express a decided preference for a return to modes that will admit of greater splendor. They are wearied of the vagaries of a distorted taste labeled "artistic." Why then, one may ask, have not these men and women moved sooner toward their goal, since it is they who have presented and accepted the modes they now denounce as trivial and vulgar?

I have seen at the branch stores of the Paris houses here in Monte Carlo and in Nice, toilettes expressing all the charm of Grecian draperies that so softly mould the limbs; and also I have seen full-skirted gowns trimmed with lace flounces, and others heavy with draperies. The panniers worn at present are really not panniers at all, but merely soft hip draperies. The veritable panniers, however, are unquestionably beautiful, and it is hoped and expected that we shall soon see them achieved in the splendid materials of full evening toilette.

The smart women at fashionable functions on the Riviera are not wearing exaggerated modes. Evening gowns are distinguished by the beauty and softness of the materials and the richness of ornamentation. We no longer note the constrained gait forced on women by the scant trains of last season, for the fuller trains and the soft draperies that hang low from the hips give freedom of motion. The tiny, belted, lace tunics, the wide sleeves, hanging in points and disclosing white arms bare to the shoulder, and the skirt hung from waist to hem with flounces of fine lace that cling close and leave the silhouette as slender as in the days of the sheath, are unbelievably charming.



A wonderful tailleur in which simplicity of cut admirably restrains richness of material and elaborate workmanship

The five toilettes sketched here, all the creations of famous couturiers and shown at Nice by the Maison Sert-Migno, clearly express the taste of the twentieth century.

YOUTH IS THE KEYNOTE OF THE MODE

The latest tailored costumes are marked by an extreme youthfulness of cut and of silhouette. They seem particularly adapted to girls still in their teens, but older women do not hesitate to wear them.

This charm of youth is conspicuous in the two tailored suits on page 30. The lower sketch shows a costume of wonderfully soft, white woolen pique, with a short skirt opening far back at one side over a plaited panel; this opening is held together below the knees by two stitched straps of the material clasped by harness buckles of shining silver. The waist and sleeves are strapped and buckled to match. An odd shade of dull yellow, basket-woven, woolen stuff faces the long revers, which are outlined by an inch-wide band of black velvet ribbon. The extremely short cut of the coat in front and the long slope to a point in back lend it peculiar charm.

The other tailleur is an even more pronounced embodiment of youthful grace and daintiness. It is made of soft, fine, loosely woven wool in pale gray, and its only trimming is the heavy, buttonhole-stitch scallops



The new golf links at Monte Carlo



White silk voile is hung over black satin and caught up with natural colored roses made of beads

along all the edges. On one side of the skirt at the bottom is a scalloped opening, closed with great, ball-shaped buttons of dull gold, which are made to appear even larger by the surface being raised in two tiers. There are four of these on this opening, and three more close the little coat. The short skirt of the coat, scalloped to match the skirt, is gathered to the waist, and ripples ever so little at the hem. The neck is finished with a flat collar of white embroidered mull, and a sash of liberty satin of a lovely shade of cerise binds the waist and, knotted loosely at one side, falls below the skirt of the jacket in two rounded ends.

The large sketch on page 29 shows a rather richly trimmed, yet none the less smart, tailleur in striped blue and black changeable taffeta. The fronts of the short, belted coat turn back in a wide, flat collar and pointed revers, faced to their full depth with black cloth. The sleeves are finished with pointed black cloth cuffs. A handsome embroidery in fine silk braid enriches the revers and peplum, and wider silk braid hems coat and skirt.

One of the smartest little tailored costumes I have seen this season, made of white woolen stuff delicately and widely striped with fine black lines, is shown in the middle of page 29. The reversible side, a lovely apple-green, is used as trimming. Woolen embroidery trims the collar, cuffs and wide inside belt, which has the effect of a little waistcoat. The cut of this coat with its rounded fronts, its straight, loose back and the modish side closing of jacket and skirt, is exceptionally chic.

THE OPENINGS SHOW TWO MODES

The black-and-white toilette on this page achieves pure elegance. The underdress, the undersleeves, the belt and the little tabs that fall over the hips, are of black satin. Over the black underskirt is a little tunic of transparent, white silk voile through which the black shows dimly. The flat white satin collar is edged with black tulle, and great roses of strung beads in natural colors, set in green bead leaves, are set in a close line above the hem of the black satin underdress. A single larger rose clasps the black belt and another



A dominant keynote in the new mode is its ultra-youthfulness which no age hesitates to accept

holds a cluster of fine plaits at the bottom of the tunic. These beaded flowers are fashioned after the model of a real rose, so that they stand out in bas-relief from the gown.

The gowns of the openings may be divided into two classes—those representing the tastes of the twentieth century and those inspired by older periods. A beautiful Marie Antoinette gown, the creation of Worth, worn at the last Casino ball, excited no end of admiration. White silk, sprinkled with little pompadour flower bouquets, shaped a low, pointed corsage and a slender train which swept away from a lace-flounced petticoat. The extremely tight sleeves ended at the elbows in deep lace frills that fell so low as to cover the hands.

AT THE CASINO BALL

Embodying some of the prettiest fancies of the past, but admirably adapted to the modes of the present, was a Beer toilette, of sulphur-colored silk, worn that same evening. The round-waisted corsage was laid in wide, flat plaits that fell straight from the shoulders to the belt, framing a narrow chemisette of white tulle. The perfectly flat back, shaped in one piece, buttoned over onto the plaits at the shoulder-line and lengthened below the waist-line into a small, round basque; it was belted with wide folds of Saxe-blue liberty satin, fastened at one side of the back under two large, silk-embroidered buttons. The extreme novelty of this gown was in the sleeves. Set with a good deal of fullness into a normal armhole, all the fullness was gathered again at the elbow into a wide, straight, up-turned cuff, and a lace flounce, nearly half a yard deep, finished each sleeve. Gathered at the waist, the silk skirt was circled at the hip line by a flounce of fine lace twenty inches deep; where this flounce ended, the skirt fullness was joined to a scant silk flounce that fell to the floor; this joining was accomplished by shirring over a large cord. In front, the skirt opened slightly over a lace-flounced underdress. Thus the upper part of this skirt is much fuller than the lower part. This treatment is noted in gowns launched by several of the great houses. Beautiful, white silk, hand-embroidery trimmed the edges of this opening, and more elaborately the edges of the corsage.

POSSIBILITIES IN THE NEW MATERIALS

The satisfactory use of the new materials, so elaborate in design and in color, demands the greatest ingenuity and imagination on the



White woolen piqué with shining silver harness buckles to clasp the straps on jacket and skirt

part of the men and women who are to turn them into attractive costumes. The results so far have shown them quite equal to the task. Sheer marquisette with a border of agaric or of fringed grillwork, when combined with another material, makes charming tunic and double-skirted gowns. The finely striped, blue-and-white cotton crêpes are lovely made up with plain white marquisette.

A Redfern morning street costume in this combination of two materials was most attractive. The little underdress of the white material was made decidedly full and trimmed at the hem with a cluster of several inch-wide tucks. The striped material shaped a scant tunic, which was long and sharply pointed in the back, and curved very short in front to lap under two blue-embroidered buttons. The corsage, cut low, shaped an old-fashioned "peasant's bodice," held over the shoulders by narrow straps. The effect of this was not altogether happy—rather mussy, in fact, but the striped coat quite made up for it. Cut on the loose, perfectly straight lines that give such a fetchingly boyish air to a slender figure, half-long at the back and rounding to the bust, it was just the needed complement to the costume.

AT THE PARC IMPERIAL CLUB

The Parc Imperial Country Club at Nice was crowded on its last reception day, for many private teas were given, and dancing was added to the other attractions. It was there I saw a costume built of the strangely coarse linens and fine cotton gauzes, stamped in vivid primitive colors, that I have described in previous letters. On the delicate blonde who wore it this costume of soft, tobacco-colored wool with its Moyenâge blouse of a paler tobacco shade and printed in huge flowers of flaming colors, softened a little by their transparency, was altogether charming. A three-quarter, sleeveless, straight-fitting coat of the tobacco-brown wool was lined with heavy, extremely coarse linen printed with the same gay-colored design. The lining turned over into facings, and a few huge, flat buttons covered with it served merely for ornament since the coat did not close. Undeniably chic this clever use of strange materials certainly is, but amateurs will do well to beware of it.

Tan-colored, coarse cotton crêpes are turned into fetching little gowns, with original ornamentation of gay-colored woolen embroidery. They are usually shaped on the simplest lines possible—a blouse with an embroidered yoke that descends into a long armhole and full sleeves drawn into embroidered cuffs. The brightness of the gay little costume is often intensified by a sash of deep orange, mustard yellow or brilliant red silk, deepening on the prevailing color of the embroidery.

THE PAVILION AT CAP MARTIN

A long, loose, motor coat of tan-colored woolen stuff, as coarse as common bagging, was worn at Cap Martin last Sunday. It showed a good deal of this woolen embroidery on the great square collar and the immense cuffs of the wide sleeves. It was lined throughout with brilliant red satin, and red satin buttons were sunken inside wide rims of red-tinted wood. This garment was topped by a bonnet of deep yellow straw, shaped like a helmet. From under a wreath of crisp leaves, tinted red, brown and yellow, fell a frill of yellow lace, which enchantingly shaded the face.

One of the smartest functions of the Riviera is the Sunday tea at this delightful pavilion at Cap Martin. The immense terrace overhanging the sea is always crowded at this time. The sun floods over it so warmly that great umbrellas are placed over each of the little tables to shade them. Here fashionable women wear their loveliest gowns, their prettiest hats, and the whole gay scene reminds one of a restaurant in the Bois de Boulogne after the smartest race of the summer season. It is summer weather here till the usual Riviera chill at five o'clock sweeps up from the sea, so women throw off wraps and coats, disclosing all the beauties of summery silk, lace, voile or crêpe gowns. While the clouds are still tinted with the sunset, the moon rises over the flat sea. A purple mist darkens it—the twilight comes quickly here—and little by little the great *salle* and the wide terrace are left with only their vacant chairs to tell of the gay throng that had filled it.

MADAME F.



The costume of Le Grand Monarque was never given more charmingly feminine and almost literal interpretation than in this model by Lucile. Practically every one of the little touches of the period is reproduced—the brocaded vest and cuffs outlined in black, the ruffles at throat and wrist, the innumerable buttons on coat, vest and deep pockets, and even so placed on the tight skirt as to suggest the buttoning of the knee-breeches. It is fittingly developed in pale pink, heavily corded silk with trimmings of white satin, brocaded in color



THE HIP LENGTH IN COATS IS THE FAVORED STYLE OF THE MOMENT, AND IT APPEARS NOT ONLY IN THE TAILORED SUIT BUT IN THE SEPARATE COATEE OF SILK OR SATIN AND IN THE SIMULATED JACKET EFFECT SO FREQUENTLY INTRODUCED ON FROCKS

For descriptions, reverse views and prices of patterns see page 88

WANTED:

AN ARISTOCRACY OF MANNERS

THE craving for the approbation of our fellows, which scientific folk aver is the second strongest instinct of the human race, coupled with an intense desire to succeed socially, incites American women to concern themselves with manners if only for use upon social occasions. Such mannerliness as she has at command the least sophisticated woman instinctively employs when she wishes to ingratiate herself with those whose good will she desires. It would never occur to her to use, upon such occasions, the rude manner of address she perhaps practices at other times. Thus does she pay tribute to the potency of good manners. But the manners that mark the true gentlewoman cannot be thus superimposed on a foundation of ill breeding; they are essentially the outgrowth of an inner refinement. Civility, at least, should be so much a matter of training as to be instinctive. Good manners add so largely to personal charm as well as to the pleasantness of social intercourse, that one would think that the class which has the leisure to cultivate them and that opportunity for social polish which comes of contact with society in many capital cities of the world, would give more attention to a refinement that other people value so highly and cultivate so assiduously. Instead they permit themselves and their children to commit unpardonable breaches of etiquette on the theory that it concerns no one but themselves. The socially prominent live always in the "light that beats upon the throne." Their every act is widely noticed and set down either to their credit or discredit. Though we have no hereditary aristocracy, yet, in spite of our much extolled democracy, that class recognized as the socially elect does, in many ways, greatly influence the rest of the body social, and in nothing is its influence more potent than in the realm of conduct and manners. Its dicta affect every grade of society; we find even the most unpretentious entertainments in an east or west side hall modeled on those given by leaders of our smart and ultra-smart society.



THEN, too, the cause of politeness might be urged on the ground of expediency, for not only does a soft answer turn away wrath, but even an inconsiderate order to an inferior, if gently phrased, is robbed of half its irritating effect and brings forth proportionately good results. There are canny women who, by the simple process of being uniformly affable, contrive to secure an amount of devoted service out of all proportion to the money value given in exchange. Indeed, there are those who contend that much of the unrest of labor is due to the ungracious manners characteristic of many employers who treat their workers as though they were mere machines, incapable of appreciating civility and of being influenced by it. And looking at it from the other angle: it is a commonplace of experience that the polite clerk or shop proprietor can charge more and give less in return to a long list of patrons than those tradesmen who disregard the importance of mannerliness.

ONE reason, of course, why good manners, untainted by artificiality, are so winsome is that they flatter the vanity, whereas the boor wounds vanity at every turn and continually engenders resentment on the part of those whom he affronts. Although there is warrant for the theory that instinctive good breeding can be attained only through at least three generations of sedulous training, its outward expression, good manners, is fortunately not so difficult of acquirement; but the aspirant must have the advantage of contact with their perfect exponents, as this is one of those departments of learning where books are inadequate. Those well-bred women and young girls who go into mission sewing schools, settlements and girls' clubs, perform an amount of missionary work in the cause of good deportment of which they are probably unaware. The directors of these organizations, however, are keenly alive to the value of this personal contact with those, who, by friendly intercourse, demonstrate the charm of good breeding. Nor is it necessary to impress on others the fact that one's manners are of the best—a way some of our most "mannered" people have. Manners are conspicuous only by absence and the best are ever the simplest. Quite unconsciously do those less cultivated pay the tribute of imitation. Nothing, not virtue itself, is more admired than this same good breeding; nothing do others imitate more readily than a manner which they admire, and those in high places, whether they wish it or not, bear the responsibility of being, in a sense, models to those of lower estate. Why does not some ambitious social leader initiate an aristocracy of good manners?—not one founded on mere fashionable conventions, but one which goes to the root of the matter and includes as well the essentials of good conduct.



Mr. Charles Bittinger's "Preparing for the Dance," which was awarded the Thomas B. Clarke prize



Mr. Ben Ali Haggin's portrait, called simply "A Woman in a Black Gown," uses black and gray as foils for flesh tones

A delightful nude, "Cicada," which Mr. Sargeant Kendall has modeled with extreme care



An opulent canvas, called "Summer," by Mr. Hugo Ballin. The technical treatment is good but the color is a shade too riotous



The charming portrait of Mrs. John Henry Hammond and her daughter, with which M. Jean McLane won the Julia A. Shaw prize for American women painters





"The Knight of the Holy Grail," by Mr. Frederick J. Waugh, the most signal value of which lies in its curious, felicitous distribution of light

A SUMMARY OF OUR ART

The Eighty-Seventh Annual Exhibition of the National Academy of Design Reviews the American Art Situation

THE star of the American landscapist is undeniably in the ascendant, and nowhere is this branch of the art more fitly and pleasingly represented than at the annual exhibitions of the National Academy of Design, the eighty-seventh of which is just closing at the Academy galleries on Fifty-seventh Street. One's eye is persuaded past the many admirable portraits and figure pieces, to linger with increasing delight before the landscapes.

Although the great majority of the canvases exhibited this year have been on view earlier in the season in the group displays of the smaller galleries, they are meritorious enough to warrant a second visit, and have the superadded advantage of being adroitly placed in the more spacious rooms.

For many reasons the first interest of the exhibition attaches to the portrait of Mrs. John Henry Hammond and her little daughter, painted by M. Jean McLane. It was awarded the Julia A. Shaw Memorial prize, which goes each year to the best canvas submitted by an American woman, and was last year awarded to Mary Van der Veer.

THE PRIZE WINNERS

The portrait of Mrs. Hammond and her daughter is characterized by that rare and excellent thing in women, a vigorous technique. It is charmingly posed, well lighted, and painted with a steady brush. Nothing short of complete command of her medium could have carried the painter safely past the danger of so much white in her foreground. The child's head has a fresh rosiness of color that till now we had thought only Miss Mary Cassatt at her finest could impart to children.

Charles Bittinger's well-filled canvas, "Preparing for the Dance," was given the Thomas B. Clarke prize for the best figure composition by an American. The artist has had exceptional success with the textures of his fabrics, and with the swift play of their colors under a strong light. The composition of the whole picture is admirable, and there is an indefinable but striking grace in the individual poses and in the subordinate groups. If there is a complaint to be made against the canvas, it is that the foreground is a shade too garish.

The prizes for landscapes were most felicitously awarded, though one could reasonably marvel that Mr. Jonas Lie was not among those to whom they fell. The Inness gold medal went to Mr. Albert L. Groll for a painting of Lake Louise, in British Columbia. There was an indescribable immobility and chill stateliness in this canvas which outranked even its great technical merit. It is, of course, a commonplace that no spot in all the Canadian Alps is so beloved of traveler and native alike as this remote, cool, shimmering lake, with its glacial boundaries and precipitous slopes. That Mr. Groll has done full justice to one of its most bewitching moods is beyond dispute.

Mr. Bruce Crane's delectable painting, "The Hills," received the Saltus medal. It depicts such a spot as we are sure George Borrow had under his eye when he described the opening scenes of "The Romany Rye." There is an arrestive stillness in the scene which seems to hint of some recently ended human tenancy, though of anything more definitely animate it has no trace.

THE ASCENDANCY OF THE LANDSCAPISTS

Another admirable landscape, not among the prize-winners, is that called "The Night," by Mr. Charles Warren Eaton, wherein this gifted artist has by some unguessed dexterity effected a combination of misty, shrouding atmosphere and great purity and clarity of light. There is no moon—the scene is shown in the soft suffusion of starlight. But its cool obscurity in its enveloping mists is irradiated by a definite, uncontaminated quality of light which only a master-hand could summon. Mr. Jonas Lie's "Bridge" has been shown before, but it is not conceivable that one could tire of its rugged splendors. Mr. Charles Morris Young's "October Hills" is interesting, and rather insistent upon the idiom that is peculiarly his.

Mr. Ben Ali Haggin's portraiture is invariably entertaining, however little one may be prepared to applaud him without stint. He has a dramatic quality which sometimes suggests Mr. Robert Henri, though few true believers in the Henri school could be made to admit it. His portrait of "A Girl in a Black Gown," while gentler in treatment than the portrait of Miss Marjorie Curtis which he showed at the Winter exhibition, somewhat recalled the latter in its deft use of black and drab gray as a foil for flesh tones.

PORTRAITS AND FIGURES

A small portrait of considerable interest was that of "A Lady in Blue," by Mr. A. Kanowitch. It could not have had a great value strictly as portraiture since it seemed unusually conformable to type and strangely bereft of individuality; it was not even well painted, and its flesh coloring was extremely bad; but something in the stream of light skilfully turned across the head and face, and in the inherent grace of the figure, made it a canvas to be remembered. It eluded a precise definition, but it had, for all that, the strange something which sets a portrait apart from its fellows.

The most ambitious figure piece of the exhibition is "The Knight of the Holy Grail," by Mr. Frederick J. Waugh, inspired by Tennyson's verse. The radiance which surrounds the "angels' shining shapes" is so blended into the half-light of the lake and the somber shadows upon the suppliant, that the whole preserves consistency, though, strictly speaking, the picture is divided between mortality on the one hand and immortality on the other.

Mr. Sargeant Kendall's delicate little nude, called "Cicada," has good modeling, excellent color and unusual artistic feeling.

HOW POIRET CONDUCTS AN OPENING

Convinced That the Straight Long Line is the Only One of Real Beauty, Poiret Alone of All the Designers Shows No Deviation From His First Ideal



Sunbonnet shape in alternating rows of green and cream chiffon; from one side hangs a scarf to throw over the shoulder

A UNIFORMED porter throws open a huge gate and ushers the visitor into the entrance court of M. Paul Poiret's atelier on the Avenue d'Antin, Paris. When a gong, deep and mellow resounds, we know that we are announced. The morning of his opening, M. Poiret's garden was robed in the loveliness of earliest spring; the crocuses nodded from the garden's edge like tiny heralds of the colorings to be shown in the atelier beyond the garden-court—yellows, purples and mauves, relieved by the bright green foliage about them.

POIRET'S SUMPTUOUS SALONS

We are admitted to an ante-room which, like all the other apartments in the house, has a very high ceiling. Two old, carved Italian tables, backed by mirrors, are presided over by a number of attendants who inquire carefully into our credentials and beg us to sign our names in the big, open book which they have in charge. Having furnished written evidence of our eminent respectability and the honesty of our intentions, we go on to the reception salon, done in a neutral tone, with a hand-painted Roman frieze, upholsteries of old printed linen in stripes and portières of taffeta in magenta, a color that is repeated in the soft, velvety carpets throughout the hôtel. Beyond this is an inner room, hung and upholstered wholly in Delft blue and white *toile de Jouy*. Roman fonts of bronze, shallow and raised on slender standards, are placed on either side of the doors leading into a second hall, where, in privacy and quiet, the customer may leisurely examine the models which have most appealed to the fancy, and definitely decide which of them and how many to purchase. From this corridor a widely circling, spiral staircase ascends to the fitting rooms, which open upon a great hall. To one side of this hall is a recess curtained in oriental manner with jute hangings suspended from long, twisted cords slipped round a horizontal pole dropped some distance from the ceiling.

CEREMONIAL OF AN ATELIER

While waiting for the first mannequin to appear, we are accosted by a young girl wearing a frock of gray-blue crêpe de Chine with a deep knee band, sleeves and under-arm forms of blue velvet piped, as are most of Poiret's models, to below the hips. It is this treatment which produces the long, slender lines which appeal to so many women. The young girl hands us two slips of paper bearing the names of each model garment or hat, and these we may check as memoranda. We note that M. Poiret means to exhibit eighty-five robes, twenty-six tailored suits, thirty-eight wraps and seventy-three hats.

And a wonderful showing it was. One thing it proved, beyond possibility of doubt—that M. Poiret is a man of his word. "I maintain that the straight, clinging line is the line of beauty, that the vivid colors and bizarre effects of oriental modes develop feminine beauty, and on these points I cannot change my mind." Thus may Poiret be summarized. And at this, his latest opening, in spite of the deflection of many of his former satellites, he has gallantly held his own.

HIS CONCEPTION OF A TAILLEUR

First were shown the tailored suits, all of which had coats measuring about twenty-six inches, straight waist-lines, exceedingly long shoulders and nearly always three-quarter or long sleeves, although there were a few Etons. One suit, the third on this page, which convinced the observers that it would be popular during the ensuing summer, was of white serge; it opened in blazer fashion down front with a four-inch band of silk embroidery in masses of color, in which pink-red predominated. Little triangles of this embroidery were let into the shoulder seams, were introduced along the bottom edge of the coat and in the loops for the four steel buttons on each sleeve. The skirt, which showed both a front and back panel, was finished at the waist-line with a big, black satin bow. The mannequin who displayed the suit wore a straw cavalier shape, turned back on one side with a short, stiff, white horsehair aigrette.

The first sketch shows a dark blue serge high-necked, military jacket, piped with magenta at back and front to give the effect of a sharp cutaway, laced together below the waist-line. The lacing was also employed on the cuffs. The flat, turnover collar was of embroidery



Two of the tailleurs which were the observed of all observers at the Poiret opening and which convinced everyone that they would win their way to favor. A frock which achieves chic in the popular yellow and blue check



A helmet theatre cap which slanted sharply backward; one side was of gold embroidered cloth, the other of gold lace



Nattier blue taffeta with black hair stripes, trimmed with parti-colored worsted embroidery; chemisette and sleeve cuffs are of white liberty satin

in magenta and green, which color note was repeated in the striped white and green pearl buttons. The plain skirt had a magenta piping up either side which met the pipings on the coat. These side pipings of the coat ended at the armseye. A helmet formed of cordings of richly colored silk, banded across the front with blue velvet, edged with a tiny frill of lace, and having narrow bands of blue velvet tied at the top and across the back, was worn with this suit.

Of all the many taffeta suits shown, one, in plum color with a bright silk embroidery introduced into the upper part of the lapel and forming the back of the collar, was the favorite.

Corn-colored taffeta, checked with blue, was fashioned into the dashing little frock with a plastron, long sleeves and hem band of dark blue taffeta trimmed with white china buttons, shown in the second sketch. The bodice was curved in front to show an underwaist of white lingerie and was piped in blue taffeta. A belt of blue leather defined the waist.

Another frock of khaki etamine was piped with green silk to define two deep scallops. Green china buttons fastened

(*Continued on page* 96)



Plain and white striped blue taffeta composes an odd gown trimmed with a collar of embroidered batiste belted in at the high waist-line. Hat of rough, corn-colored straw faced with green velvet surmounted by a cocarde of green taffeta and worn over a house turban

Over white satin hangs a full tunic of black mousseline de soie outlined with black silk moss trimming. The corsage of crystal and rhinestones is held in place by rhinestone chains. White tulle fills in the décolleté



Three of Marjolaine's creations which achieve the right synthesis of French chic and American reserve

A NEW COUTURIERE FILLS AN OLD NEED

An American Who Has Long Lived in Paris Gives Just the Touch to French Modes That American Tastes Demand

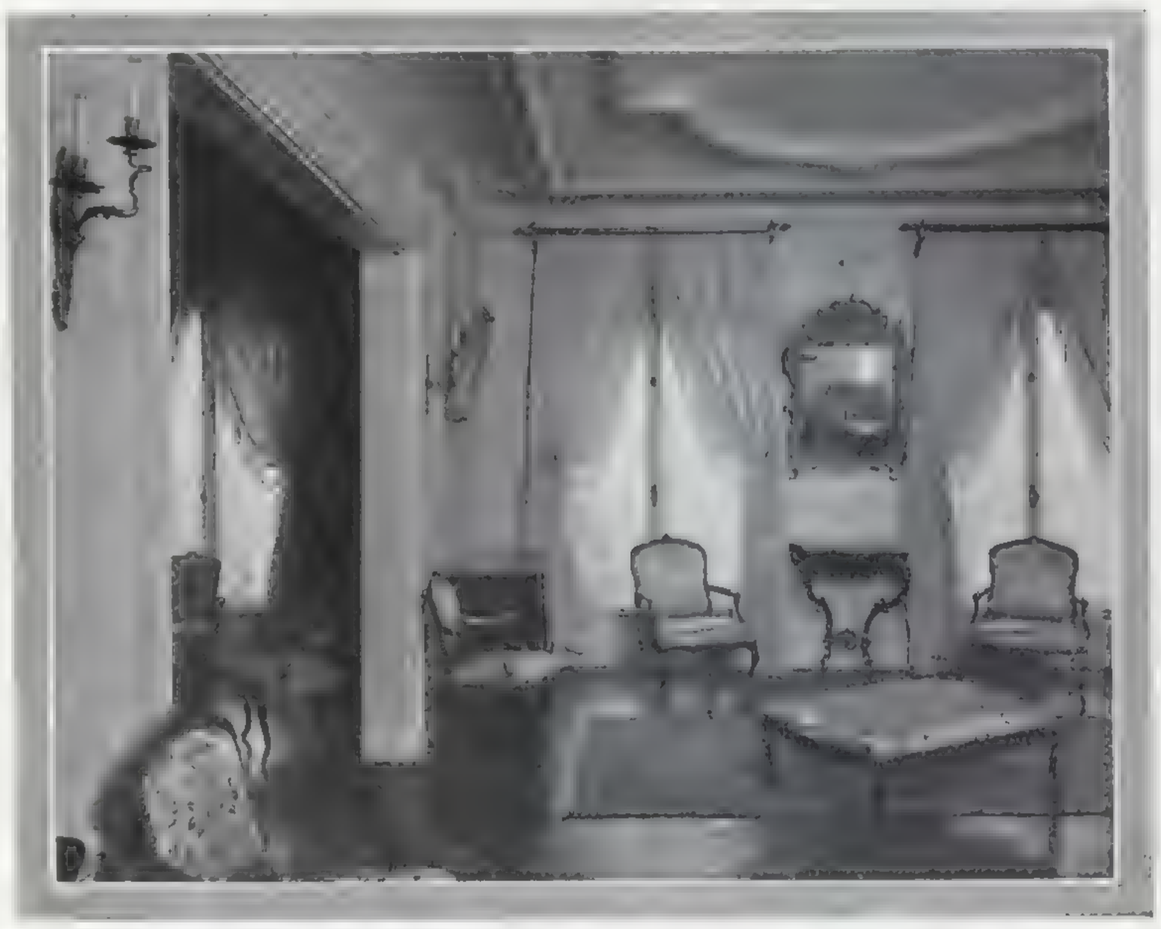
EVERYONE of the low, unassuming buildings on the rue de la Paix is a veritable palace of enchantment, stored with precious jewels, pictures, porcelains, furs or exquisite clothes for women of fashion. And ever and anon a new fairy palace springs up among these old and renowned houses, and amazes the world with new wonders and beauties. One of the latest additions is the salon of a new couturière. The name, "Marjolaine," in big, gold letters on the balcony railing gives the key to the delicacy and old-worldliness that marks the salon and its creations.

Behind the pseudonym of Marjolaine is a personality quite different from that of the usual head of a Paris business house, for Marjolaine is an American who has lived for many years in Paris, and who knows *au fond* and instinctively the combination American women desire in clothes and which they so often seek in vain—French design and perfection of workmanship combined with modes adapted to American tastes and the demands of American social life.

AN INTIMATE SALON

Marjolaine's rooms are charming—no obtrusive ornament nor gilding, and no over-dressed *vendeuses* made up as though for an actresses' fair. There is an atmosphere more intimate, given by the oriental rugs on the dark, polished floor, the bright open fire and the cosy, rose-garlanded English chintzes. Against the walls are a few fine old pieces of furniture—a quaint commode, a Louis XVI "poudreuse," a tall, inlaid chiffonier, and chairs and seats which disclose themselves, when their chintz covers are removed, as rare examples of slender-legged chairs still covered with their original soft-colored brocades.

Beyond the salon is the room where mannequins display the gowns on the tiny, velvet-hung stage, cunningly lighted to show every detail of the exquisite costumes and hats and accessories, for Marjolaine supplies everything pertaining to the toilette except shoes and gloves. All the accessories are especially designed to go with each costume, so that one is always sure that one's hat and gown have been literally "made for each other."



Unlike the usual French salon is this intimate little atelier with its bright chintzes and quaint old furnishings, where the pretty mannequins parade smart creations

WHAT THIS COUTURIÈRE OFFERS

Lingerie, petticoats, corsets, blouses, neckwear, furs—all are here, and one may be certain of having first-class workmanship and original designs, for Madame and her assistants are creative artists. The prices, for this class of work, are most moderate, and one has always the personal interest and attention which cannot be had in the vast establishments which turn out their dozens of gowns a day.

Marjolaine's specialties are for young women and girls, as a mere glance at the fitting rooms, dainty little places of white enameled wood and white muslin decorated with tiny pink roses like a dressing room, would show. Here are to be found things unusual and artistic, special adornments for women who desire to be well and distinctively dressed. The three gowns shown in the photograph on this page were posed exclusively for Vogue at the very moment of their arrival from the ateliers.

UNIQUE ARRANGEMENT OF FULLNESS

On the left is a suit for teas or luncheons, a wonderful mingling of "gorge de pigeon" colors in taffeta, trimmed with cordings and little loops. There are sharply turned revers on the basques of the jaunty little coat as well as on the sleeves and the front of the skirt. Soft, dull gold net edged with a baby ruche of taffeta forms the little underskirt in front. The note of gold gleams again in the belt of gorgeous silk embroidery with its fantastic clasp set with lapis lazuli. The back of the coat, which, unfortunately, does not show in the picture,

(*Continued on page* 96)

MEETING *the* REQUIREMENTS *of* MOURNING ETIQUETTE *and* DRESS

The Accepted Laws That Govern Costume and Deportment During This Period and Modish Suggestions for Fulfilling Them

IN this world of conventions we go through life so largely subject to the traditions of custom that even in the outward manner of our mourning we follow the rules prescribed by etiquette, no matter how antagonistic these may be to our feelings. But behind every convention is some principle which society in past times has found beneficial to itself and to the individual, and when the principle no longer applies to the majority of people the convention is soon overthrown. As regards mourning, this time has not yet come, for individuals find that in no other way can they better protect themselves from the wounds that ignorance of their loss or thoughtlessness would inflict than by the wearing of some outward sign of grief. But mourning fashions as prescribed by the present code of etiquette are much less severe than formerly. For one year there is no formal visiting, and of course no entertaining of a formal character. Black is worn two years for a husband or wife, eighteen months to two years for parents, and one year for brothers and sisters. After that period the mourning is lightened.

PROPER MOURNING FOR A WIDOW

The English, from whom we borrow many of our formal fashions, have a decree that crêpe shall be worn only six months and that the duration of mourning shall not exceed one year, whereas in America mourning for husband, parent or wife is worn two years.



A Louis XV bow trims a shape of slightly fulled rows of straw. Stole of black chiffon trimmed with marabout. From Wanamaker

An American widow's first mourning dresses are more ostentatiously covered with crêpe than those of an English widow. Crêpe is a lovely but extravagant material, which must receive the greatest care. There are other more satisfactory fabrics which have the requisite dead black, lusterless appearance, such as henrietta cloth, imperial serge, dull-finished broadcloth and cheviot, for heavy gowns, while in lighter materials there is tamise cloth, grenadine, veiling and dull crêpe de Chine.

A widow's mourning for the first year consists of woolens and crêpes, gradually lightening to silks trimmed with crêpe. Half mourning of lighter gray and purple has been abandoned, though black-and-white combinations are used.

The mourning bonnet is somewhat larger than an ordinary bonnet, and with it is worn a heavy crêpe veil which almost envelops the wearer. The widow's face veil may be thrown back from the face after the first few months. When in mourning for a parent the short crêpe veil is worn at the back of the hat, and not over the head or face, after the first few weeks. The face veil is of plain mesh with a crêpe border. For ordinary mourning, face veils with either plain or ribbon borders are correct. A single border of ribbon an inch wide is in better taste than several or wider borders.

CORRECT ACCESSORIES

The collars and cuffs worn by widows are of white crêpe or of sheer organdy, and have a two-inch hem. For ordinary mourning wear, turndown collars and cuffs of mull or handkerchief linen with hemstitched borders are best. All jabots and frills should be of net or point d'esprit bordered with crêpe. Guimpes are of plain or tucked net for deep mourning, and of small, figured, shadow laces for lighter mourning.

One of the most expensive items of the wardrobe is the black glove. Dull black kid gloves are worn for deep mourning, and suède when it becomes lighter. Suède slippers with dull beaded buckles or ornaments of gun-metal and pumps of gun-metal kid are the proper footwear. Patent leather is, of course, under ban.

Pearls set in black enamel may be worn even in the deepest mourning, as well as strings of pearls, and ornaments of dull jet. Gold jewelry and colored stones of all descriptions are forbidden, and if earrings are used, those of pearl are in the best taste, since they are less conspicuous than those of jet. Although gun-metal mesh bags are still used, the smartest bags and purses are of morocco and seal leather with frames of leather or gun-metal.

For summer hats, crin, chip and tulle are appropriate. Bows of crêpe are used for first mourning; in second mourning black paradise wings may be used, but plumes are never good form.

THE ACCEPTED MATERIALS

A correct evening gown for informal dining is of black chiffon net worked in dull mourning beads. Bright jet trimmings are used only when the mourning is lightened.

Blouses of chiffon, tucked crêpe de Chine, or net are trimmed with crêpe



If white is worn for mourning, all accessories must be of the same dead tone



All white is just as correct as all black, even for the deepest mourning

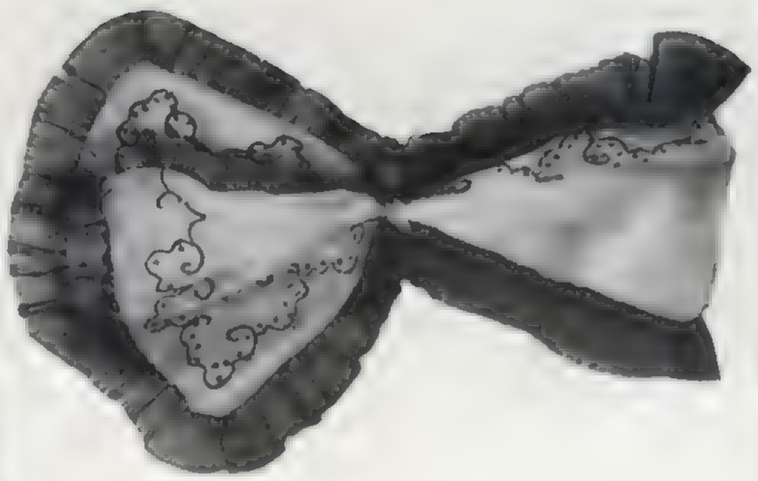
Scarf of black net on which is applied a conventionally designed crêpe border



Collar and cuffs of white net banded with folds of dull white silk



Bow of white net, embroidered with black silk and edged with plaited net



White net with folds of white crêpe compose the collar and cuff set and fancy stocks



Widow's hat and veil of crêpe with an insertion of accordion plaited chiffon in the brim



Collar and jabot of plaited white net edged with black net and finished with a silk bow



Black crêpe collar and cuffs attractively scalloped in crêpe



Fine black batiste trimmed with crêpe folds forms this collar and cuff set





High collar and cuff set of black net edged with bias crêpe folds



Plaited malines ruffles entirely cover the black hemp shape and are encircled by a box-plaited taffeta ruche

From Wanamaker

A flat collar of hemstitched folds of black crêpe for deep mourning





In this blouse, a cross between the kimono and the set-in sleeve is achieved by a combination of chiffon and crêpe

and dull buttons; net yokes and undersleeves are worn more than formerly. Black bordered handkerchiefs are still seen, but not considered as correct as the unobtrusive sheer linen ones with plain, hemstitched borders. Deep borders, whether on handkerchief or stationary, are generally felt to be uselessly ostentatious. The summer costume for deep mourning must be either all white or all black. Gowns of black and white denote second mourning. Lingerie frocks must be simple, trimmed only with footing, either plain or of point d'esprit. No lace or embroidery may be used, of course, but hemstitching takes its place. A white serge frock must be dead white, and silk must be very dull. Parasols must be white and mounted on white sticks, or black with black sticks.

Summer frocks may be made up in dimity, dotted Swiss, batiste or linen, but whatever the material, it must be all white or all black for deep mourning; it is only for half mourning that a combination is allowed. Nor are materials shading off the pure dead white allowable, even in half mourning. Black linen gowns are seldom satisfactory, but black dotted Swisses can sometimes be attractively developed. Hemstitching, which is very modish just now, makes a smart finish to the simple mourning frock. Wraps made of chiffon will be worn again this summer, and a great many pelerines made up in chiffon or marquisettes are being shown. For the mourning veils worn at the back of the hat, all-black or all-white net bordered with crêpe is correct. It is usually arranged in a box plait.

THE ETIQUETTE OF MOURNING

In this country one does not go to places of public amusement until the period of deep mourning is past.

When the household is large, servants usually wear mourning for the head of the house. The correct livery is plain black, and a black band is worn on the hat. The linings of all vehicles should be black, and if horses are used, the harness should be dull.

Friends of the family should call within a month, merely to show their sympathy, and not with the expectation of seeing anyone. Their cards should, however, be kept and acknowledged when one again wishes to receive. Notes from intimate friends and gifts of flowers are acceptable and usually much appreciated. Cards, short letters and telegrams of sympathy and condolence are quite proper. It is not necessary to write volumes, just a few simple words of sympathy. A card with a few words penciled on it is often the best message of condolence. When persons who have been in mourning wish to re-enter society, they signify their intention by leaving cards.

The engraved card, which is now generally used to acknowledge letters of condolence, is quite satisfactory. Of course, there are a great many forms from which to choose, and the fashionable stationer will try to persuade one that the most "wordy" form is the best. But the briefest means of expressing gratitude for sympathy is all that is necessary.

It is not good form to have the borders on one's cards and writing paper an inch wide. The three best widths for black-edged paper are Nos. 1, 2 and 3. No matter how deep the mourning,, any border on cards and paper wider than No. 3 is ostentatious. Border No. 1 expresses mourning just as well as an inch of coal-black gloom. An amusing instance of bad form was the extraordinary act of a rich widow who has lately come to New York to live. After having been in mourning for two years she gave a large dinner dance this winter for her débutante daughter, sending out a formally engraved, black-edged card to dinner and dance.

THE SARTORIAL PROBLEMS

The problem of dressing smartly is never more difficult than when one is wearing mourning, for so many limitations are imposed that one is confined to a very straight and narrow path. Those to whom black is not becoming—and they are few—can dress in all white, which is just as good style, even for the deepest mourning. But it must be a dead white, and everything, gloves, hat, frills, must be of the same dead tone.

WHITE FROCKS FOR MOURNING

The suit on page 39 is of a dull, dead-white serge. The skirt is circular, lapping with buttons, and buttonholes done in white peau de soie. The semi-fitting coat has an ever so slightly raised waistline; the belt is of the cloth; the revers and buttons are of the silk. The three-quarter sleeve laps over an undercuff of silk. This model could be made up in a dull white pongee.

The opposite frock is of white linen, filet-bordered toile. The border is arranged to trim bodice and skirt. The front and back lapping of the skirt is finished with an inch-wide, hemstitched tuck which, in the front, is continued

(*Continued on page* 108)



The quaintness of pelerine and polonaise is here admirably adapted to the dignity demanded by deep mourning



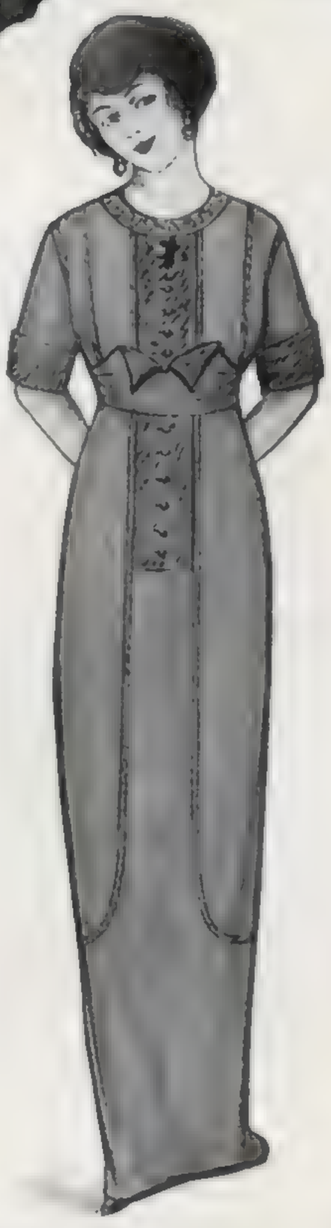
A smart model for a spring tailor-made that may be developed in a heavy weight of rajah or silk serge



Crêpe stole with a Grecian key pattern in bias folds and accordion-plaited ends



Mourning requires that simplicity be reduced to its final essence for the evening robe of formal character



Just the right touch of chic is given by the girdle tabs and the short panel of crêpe on the black taffeta gown

MME. CHÉRUIT, WHO FIRST LAUNCHED THE PANNIER, STANDS UNFLINCHINGLY BY HER CREATION—THOSE OF HER GOWNS WHICH LACK THE PANNIER, ACHIEVE FULLNESS IN EFFECTIVE DRAPING, AS EXEMPLIFIED IN THE THIRD GOWN

For descriptions and prices of patterns see page 88





For descriptions and prices of patterns see page 88

CALLOT SOEURS FOLLOW THE PREVAILING MOVEMENT FOR GREATER AMPLITUDE IN SKIRTS BY ADVOCATING THE FLATLY PLAITED SKIRT RATHER THAN THE PANNIER—THE ETON JACKET AND THE USE OF THE SMALL SLEEVE WERE REMARKED AT THEIR OPENING



THE COMBINING OF TWO CONTRASTING COLORS IS AN ART IN WHICH JEANNE LANVIN IS PECULIARLY SUCCESSFUL—HERE WHITE RUCHINGS ENLIVEN BLUE TAFFETA, WHITE CLOTH IS RENDERED DASHING BY A RED GUIMPE AND EMBROIDERY, AND ROSE DAMASK FORMS A RICH BACKGROUND FOR NET RUFFLES

For descriptions and prices of patterns see page 88

SMART FASHIONS FOR LIMITED INCOMES

A Carefully Planned Summer Wardrobe Which Should Answer All Needs Either at the Seashore or Mountain Resort

THE left-hand sketch on this page, which shows one of the jaunty new cutaway coats, may be developed in any soft material; for hard service a leaf-brown, cotton ratine would be excellent. The bodice of the coat is quite full, and is gathered into a crushed girdle of black satin, held by a silver buckle. All the edges of the coat are bound in a cording of the material. The front of the skirt is tucked down to knee depth, where the tucks open to allow a slight fullness in the lower skirt, except at the back, where it is scant and kicks in at the ankles as the wearer moves. The finish of the neck is smart but, as a rule, not becoming; a lingerie collar of net or lace would soften its harsh outline.



Developed in cheviot with leather trimmings, this would be a good model for a motor coat, or in Turkish toweling, for a coat to slip on after exercise

FOR WEAR IN THE MOTOR

Summer demands a medium-weight, long motor coat that protects from dust and yet is so light as not to crush the most delicate of gowns. Pongee is an old standby that has never gone out of favor for this sort of wear, and as a matter of fact, has never found an equal in all-round comfort. If a more substantial material is desired, a thin serge or a light-weight cheviot would be good.

The model shown in the large sketch on this page is an excellent one for such a coat. Its roomy sleeves make the coat easy to put on. The upper part, which is caught into the broad, shaped skirt by a slight fullness, is distinctly original in treatment. It is effective trimmed with leather, satin or ratine. The big buttons fasten it loosely across the front. As a coat to throw on after exercise it would be excellent developed in white Turkish toweling or in flannel.

Charmeuse is used for the afternoon gown on this page, a pretty model for summer luncheon or tea. The original was in lettuce-green with a girdle of taffeta to match. The skirt, with its pointed panel-tunic over a scant, trailing petticoat, shows a new phase of the modes. Bruges lace is set in on either side of the bodice and at neck and sleeves. With a little hat crowned in taffeta and mounted with plumes that repeat the color scheme of the gown, this makes a pretty costume for summer afternoons.



Tucks give fullness to the front of the skirt, but it kicks in at the scant back

NOVELTY IN LINGERIE GOWNS

This summer's lingerie gowns, whatever their combination of fine muslin and costly lace, bear always some clever touch of color. This is achieved in many ways—a ribbon girdle or tie, silk buttons and loops, bands of ribbon on the underdress, circlets or little bunches of flowers, a hundred devices. In the sketch in the middle of page 46 is shown a gown of exquisite workmanship—embroidery on handkerchief linen set off by tiny tucks and outlines of hemstitching. The novel touch is the neck frill of Alençon tulle. This is laid in side plaits about half an inch deep and reaches out to the edge of the shoulders. Under it is a band of dull blue chiffon, which is also used for the girdle. The little buttons on the collar are of a matching blue.

The gown in the upper corner of page 46 shows a charming touch of color. It is of net with a girdle of Irish green, uncut velvet; the piece beneath the front of the bodice and the groups of buttons set on a hemstitched fold are of the same bright tone. Aside from the attractive use of color, the gown itself, with a drooping tunic deeply edged with macramé lace over an underskirt of heavy white embroidery in a conventional pattern, is wonderfully pretty. The little skirt of the bodice, also of macramé lace, follows the line of the tunic. The two-inch bands of macramé on the waist are laid on in an original, uniquely simple design.

OLD BLUE AND CORAL

A deft blending of color is shown in the last frock on page 46. To the woman who must depend on little unusual touches in order to gain originality in her gowns it is full of suggestions. The material is a soft coral taffeta with an allover, cream net lace for the panel, sleeves and underbodice and a girdle of old-blue—a charming and extremely effective color scheme. Its simplicity is most artistic—no fussiness of arrangement, just a graceful knotting of the silk over the bust and the skirt drapery caught up into a bow at the front. The whole character of the gown is just suited for summer evening wear.

A COMPLETE SUMMER OUTFIT

Unless one plans carefully and knows before the first dress is bought, just what the complete summer wardrobe is to include, ultimate satisfaction cannot be expected. Let us look over the whole ground carefully and see if we cannot figure out just exactly what will give most satisfaction, keeping things down to an economical basis and covering the needs of the girl who spends the summer at a mountain or seashore resort, or goes from one to the other.

First on the list of requisites is a good, light-weight woolen suit of serge, homespun or light-weight ratine. This will answer admirably for traveling. Four tailored blouses of white China silk, made on strictly mannish lines, with turnback link cuffs and worn with a separate, soft, turndown collar of piqué and a silk four-in-hand tie would make this traveling outfit complete. These silk shirts wash well and easily, and, with homespun skirts, serve equally well for tennis. The hat for this suit should be a straw shape on the order of the velour and felt hats that have been worn for sporting uses all winter. This should be in a neutral color, so that it may be worn with almost anything, and trimmed with some simple decoration, such as a rosette, a quill or a pompon. With this suit, chamois gloves and low tan shoes with silk or lisle thread stockings to match are proper. And just a word about chamois gloves: be sure to get them in as heavy a quality as possible and with pricked seams. These are the smartest and will keep their shape and appearance the longest. Those with arrow back stitchings are somewhat scarce, but straight, heavily seamed backs do practically as well. Dead white is preferable to yellow, but there is no real objection to the latter. And now for the contents of trunks and hat boxes.



The cut of the panel-tunic and the panel insets on the bodice set this gown apart



Summer frocks all bear some touch of color, here a girdle and buttons of green velvet

MORNINGS IN THE COUNTRY

No matter what the resort, one will always be well gowned for the morning in a short linen skirt, a white blouse, a simple sporting hat of panama or white straw, and canvas or buckskin low shoes or tennis shoes. If something besides these silk skirts is really needed, fine linen shirts with no trimming save frills at neck and wrist are excellent. These frills should be edged in a very narrow, real Irish or Cluny, which does not cost much and gives an air of distinction. The modish neck frills are in the form of flat, plaited collars about four inches wide, and the turnback cuffs, also plaited, are tacked against the sleeves. Even without the lace edge, the frills are very good if finished just by a plain hem. No matter how great the lure of fancy blouses, these two models give most satisfactory service in an economical wardrobe.

DRESSING FOR DAMP DAYS

Then there should be one serviceable, but not too severe, stuff frock for semi-dress occasions, such as a small luncheon on a day too damp for muslins. Nothing answers this purpose better than a foulard or a cotton voile with either a bordered or an allover pattern. Taffeta is, of course, the rage, but it does not wear as well as some other materials. There are numbers of models in the March first issue of Vogue from which to select a pattern for this frock. To wear with this dress a hat in colors that will harmonize with other gowns should be chosen. A good French model is a black straw in a medium size, trimmed with American beauty velvet ribbon and large roses. Of course, it is always safe to choose an all-black hat or one of white and black. The shoes for this costume should be black, preferably dull calf or kid, rather than patent leather. Cut steel or silver buckles are the best, and leather buckles come second.

SUMMER SPORTING TOGS

To be completely equipped for summer sports, it would be safest to add two more silk shirts to those chosen for the traveling suit and to provide from four to six white linen or homespun skirts. If it is necessary to economize on washing, it would be well to have two of the skirts in tan linen. An excellent quality is sold by one of the best houses in the city—a natural flax Irish linen suiting, one yard wide, at 30 cents. It is very smooth, close woven and, though substantial, light in weight. Another, just a bit heavier and the same width, is 40 cents. It is known as motor cloth. Either of these will answer the purpose splendidly, whether for skirts or for a separate loose coat.

SUMMER AFTERNOONS

We still have the afternoon and the evening to provide for. For such functions as midsummer garden parties, luncheons, or outdoor fêtes, lingerie frocks are a necessity; two can be made to do, and it is not necessary to put much money into either. One should be fairly elaborate, as nice a dress as the purse will allow; the other would be most serviceable if made in a cotton crêpe rather than in more delicate lingerie materials. All the department stores have ready-made princess slips of very good cut in silk and muslin, and these are the most satisfactory foundations to use under thin gowns.

A black hat is always good with lingerie gowns. Though delicate trimmings are a temptation, it is best to choose something not so perishable; neither tulle nor feathers give satisfactory service. A fancy lace ornament wired to keep its place and shape, is perhaps the best choice. A pretty, imported black crin showed an aigrette of plaited white lace. Some of these lace ornaments are in the shape of large plumes that curl around the brim or droop over the edge.

WHAT TO PROVIDE FOR THE EVENING

Two evening gowns, one of which should be dark enough to do considerable service, ought to suffice for any ordinary amount of gaiety. For this gown a purple or green taffeta or chiffon over an old lining, brightened at the bodice by a top of cream lace, would be excellent. Black, of course, is always good, but to many it may seem too warm for a summer gown.

A newly imported model suggests a pretty color scheme for the second gown. It is made with a taffeta foundation and chiffon draperies in shades of blue and lavender that suggest a hydrangea. One of the most serviceable types of evening dress is a cream lace, which may be brightened with a colored sash. Or if an all-lace frock is too expensive, one of net with flounces or borders of lace would be almost equally pretty. A skirt with a three-tier flounce is always charming in a lace frock, and just now the hight of the fashion.

In summer the most casual sort of coat may be used as an evening wrap, especially now that transportation is almost entirely by motor, which taboos anything delicate. All that is needed is a serge or homespun long coat. A good model for a coat in such materials or in silk is shown on page 56 of the March first issue of Vogue, pattern No. 2062-E.



A clever way of making a skirt from a deep ruffle of all-over embroidery. A neck ruche of Alençon tulle beneath which shimmers a band of blue chiffon

The long, broad revers and the way in which the braid is placed on either side, slanting from back to front, tend to lengthen the figure and make this an excellent model for a short figure. As it requires only six yards of narrow silk, it would be most inexpensive made up in a wide serge or cheviot.

This, then, is a model summer outfit for a limited income; with it one could appear well anywhere, always in a suitable costume for every occasion. Of course this wardrobe does not give a wide variety, but because it has been carefully planned it would give anyone the appearance of being successfully gowned.

THE FEWEST POSSIBLE ACCESSORIES

As to underclothes, besides the slips already mentioned, four nightgowns and six or eight combinations, provided the washing can be frequently done, ought to be enough.

It is the little things that make the largest sum totals in the year's expenditures, so one should be chary of promiscuous leakages for collars, ties, veils and other accessories. But since these things are of the utmost importance, what few one allows oneself should be chosen with the greatest care. For the tailored silk shirts, soft turnover collars and four-in-hand ties are necessary. At the shops, collars in a mercerized material can be had for 25 cents a-piece, and they are fairly good, not comparable, however, in cut and fit to those of piqué at a well-known shirtmakers at 75 cents. It is, without doubt, a large price to pay, but if one can afford a special indulgence this is the way to take it, for the additional smartness is well worth while. If for the sheer linen waist one prefers a high collar instead of a flat one, it should be of the same sort as that of piqué, but made of tucked linen and trimmed with an edge of the lace and a muslin bow to match.

The best investment in veils would be to buy one of dark-colored chiffon, one for motoring, an imitation white lace one for the white gowns and one of

(*Continued on page* 108)



Nothing could be more simple in effect nor to accomplish than the unique, knotted bodice

SEEN IN THE SHOPS

The Charm of the Turned-up Brim—Some Blouse Excellences—Fashions in Liliput—Good Values in Laces



A white hat that is truly spring-like with its garniture of shaded lilacs

HATS, hats, and then more hats! There is the low, broad hat that shadows the face, the piquant bonnet or toque and the style of hat, sketched on this page, which turns up all around and shows hair and features.

The spring-like model in the first drawing is made of white hemp. The upturned brim rolls slightly in front and on the right side, and rolls higher on the left to show the black velvet facing. White moire ribbon, fringed on each edge, is wound around the base of the white hemp crown, and on the right side is a tower of lilacs, shading from pale lavender to rich purple. Such a hat should be made to correspond with the color scheme of the suit or gown. The price is $38.50.

The hat shown opposite is most picturesque. The black hemp braid shape is faced with black satin and slashed on the left side, where French plumes in mustard color are placed. Price, $45.

The drawing in the middle of the page shows an extremely smart walking hat of hemp braid in the fashionable taupe shade, with a band of velvet of the same color edging the brim, which is much higher on the left side than on the right. It is trimmed only by a cock feather shading from very light gray to deep taupe. The line is excellent and generally becoming. It may be copied in any desired color for $28.50.



A taupe walking hat which turns back from the face in most becoming lines

BEAUTY OF MODERN LACE BLOUSES

A great richness is given many of the separate blouses this season by a lavish use of heavy laces. The second of the blouses sketched on this page shows an effective combination of Venetian and Irish lace. The shallow yoke which continues in a panel down the center-front is made of this lace. On each side of the yoke and veiled by the Venetian lace, taffeta shading from light to deep primrose is introduced. Irish lace forms the Eton jacket effect which hangs loosely over the girdle of black taffeta. At the left side are a bow and ends of black and primrose taffeta, and in the center-back this combination is used for a small bow, below which hang two short postilions of Irish lace. The sleeves are entirely of the Venetian lace and are straight and loose without a cuff. This exceptionally smart blouse costs $125.

A blouse far removed from the shapeless lace waist of yore is shown in the fourth drawing. The patterns of the heavy and baby Irish lace of which the waist is made, show to advantage over a lining of fine black net. A deep V back and front and on the top of each sleeve remains unlined, and so gives a pleasing contrast. The pointed, panel-like sash-ends are finished with crochet tassels. The lace hangs in loose Eton effect over the waist-line, where a bow of black and cerise liberty satin is placed at the left side; the sleeves are three-quarter length, and the cuff, made in one piece with the sleeve, fits closely around the arm. The well-fitting, collarless neck is finished by a picot edging. This very lovely blouse is priced at $150.

ATTRACTIVE WASH WAISTS

The first drawing shows a beautifully cut blouse of French batiste, trimmed with Cluny and Irish lace. Alençon tulle is used for the high collar and deep yoke, which is outlined with small buttons. Bordering the yoke is a band of Cluny lace, beyond which is introduced an insertion of Irish, which starts at the bust-line and continues over the shoulder. The batiste foundation is further embellished with French embroidery and a touch here and there of Cluny lace. The sleeve, long and tight-fitting, with sprays of embroidery and pin-tucks on the inside of the arm, ends in a deep frill of tulle headed by two rows of lace, the lower of Irish and the upper of Cluny. This exclusive model sells for $35.

Smart simplicity characterizes the original of the third sketch. It is made of dotted voile tucked down the front in groups of two pin-tucks. The small, flat collar is of plain voile, bordered with an attractive blue and white embroidery banding. The long jabot is edged with Valenciennes lace, and is finished with a tailored bow of black velvet. Three groups of tucks relieve the plainness of the back and the sleeves, and from the tucked cuffs fall frills of plaited net edged with lace. All the seams are joined by entredeux, and in every way this blouse is finished to perfection. Price, $15.



The much-fancied slashed brim is filled with curling ostrich plumes

At this shop there are many other charming models which will appeal to the woman of conservative taste who appreciates beauty of material wrought with an excellence which produces smart and unusual results.

CAPS FOR THE BABY

Dainty designs and fine materials are the proper frames for little faces. Realizing this, a lover of babies and babies' garments has made a specialty of caps ranging from the simplest to the most elaborate, but each wrought with the utmost care. Three of these caps are produced in the group on page 48. The second one differs from the old-fashioned bonnet of this style inasmuch as it is made in such a way as to open out flat when ready to be laundered. At the center-back is an opening held together at the nape of the neck by tiny pearl buttons and buttonhole loops. A cord is run through a narrow beading on the



Fine embroidery, Cluny and Irish laces happily combined in a lingerie blouse

The introduction of colored taffeta in this lace blouse is a pleasing innovation

Simply made blouses of voile frequently replace those of linen or batiste

A model which shows the state of excellence reached by the lace blouse

outer edge of the circle, and this is pulled up and tied, shaping the cap. The inner edge is drawn up in the same way. To launder this cap is as simple as washing a handkerchief, and it can be done as quickly. This model can be elaborated, but is very charming made in the simple way illustrated. The turnback piece of Persian lawn is finely hemstitched and embroidered. It is finished by a row of three-winged featherstitching. It costs only $2.50. The $3 model has the flap pin-tucked close to the face and a big rosette over each ear, and the $4 cap is made with lace, embroidery and knotted rosettes.

Linen, Irish and Cluny lace are the materials used for the cap pictured in the upper left-hand corner. Cluny insertion is laid on the crown of the cap in the daintiest fashion, and the turnback flap is of baby Irish with Cluny insertion on both sides, finished close to the face by picot edging and on the other side by Cluny lace. This cap is lined with either white, pink or blue China silk, with ribbons to correspond for the ties and rosettes, which are placed under the lace over the ears; a flat band of the ribbon continues over the top of the head. Considering that this cap is made entirely by hand and of the finest materials, the price of $10 is remarkably low.

The cunning sunbonnet in the middle of the page is made of cross-bar dimity edged with imitation torchon lace, with the peak of blue linen with a scalloped edge. On this peak is a skilfully applied design in a novel braid which gives the effect of being hand-wrought. With a view to laundering, this bonnet is made to come apart; the cross-bar hood, which is buttonholed to the peak, is readily unbuttoned when ready to be washed. At the base of the neck is a casing through which a cord is run, and this may be let out to any extent. The cost is $3.50.

Many other dainty garments for the little ones are made by these same skilful hands, and all are priced as moderately as the caps just described. Many mothers will be glad to know that at a low cost any garment will be made to order, and will have all the daintiness she herself would give it.

In the same cases with these dainty baby garments are displayed small novelties which make most excellent gifts or bridge prizes. Among them is found the bag of raffia sketched at the right of the caps. Blue mousseline is used for the lining, which the tie-ribbons and bows match.



Real laces mounted on linen form a cap of unusual beauty



Embroidered lawn cap which opens out flat for laundering



A pretty raffia bag lined with mousseline for a bridge prize



An easily laundered sunbonnet for the wee vacationist

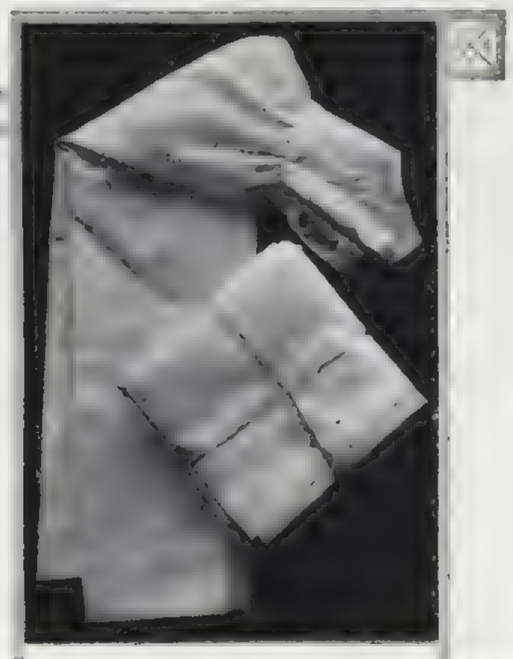
A COMPLETE LAYETTE

A shop well-known for its art goods has designed a complete layette consisting of twenty-six pieces, all cleverly planned and exquisitely wrought. The embroidery and the outline are stamped on the tiny garment, thus doing away with patterns, and are put up in separate, classified packages. In all instances one garment is completely finished, so that it will serve as a guide for the making up of the stamped nainsook, henrietta and flannel patterns of the similar garments in the packages.

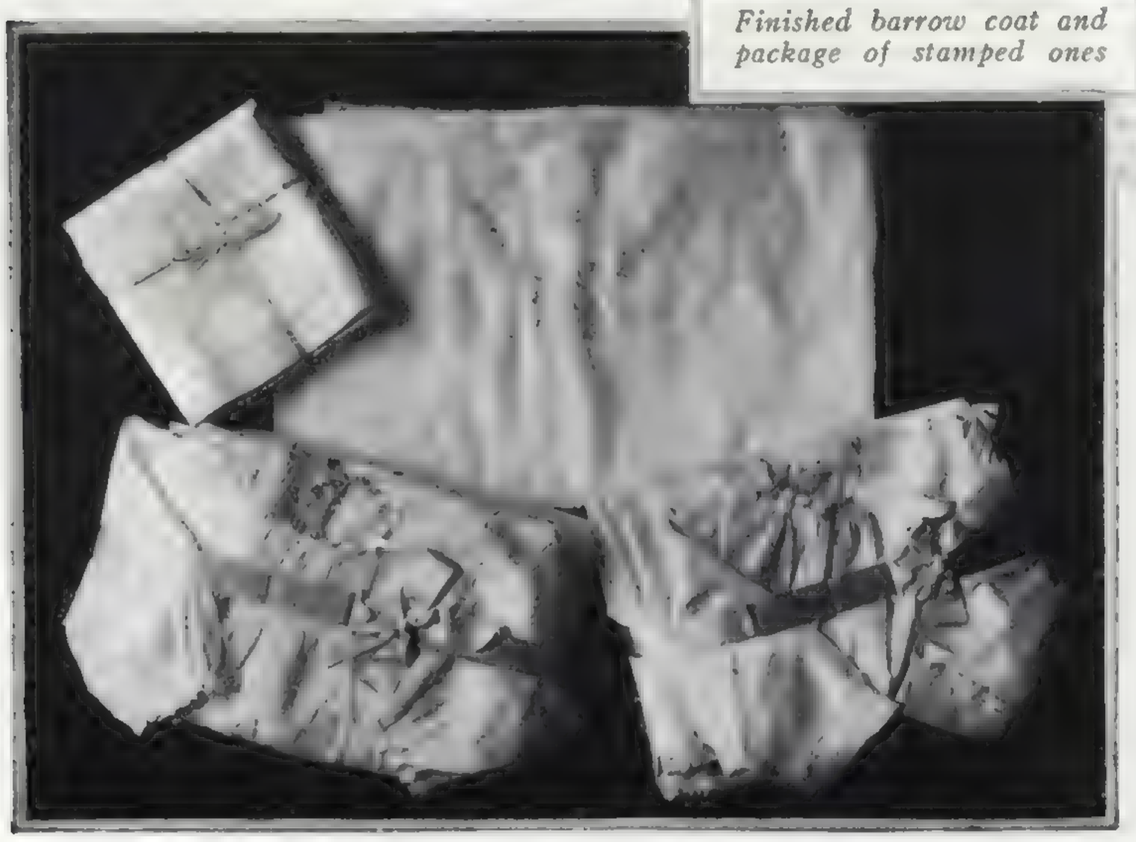
There are six packages, marked A, B, C, D, E and F. Package A contains four stamped slips, one stamped dress and one finished dress. Package B consists of four stamped nightdresses and one finished night-dress. Package C is made up of four stamped flannel skirts and one finished skirt. Package D contains four stamped flannel barrow coats and one finished one. Package E consists of one stamped wrapper and one stamped nightingale, both of henrietta. Package F contains one stamped towel, one stamped cap, one stamped bib and four stamped waists for the skirts. The complete layette of fine materials stamped for making, with finished models entirely made by hand, costs $37.50. Single garments may be had, either stamped or finished.



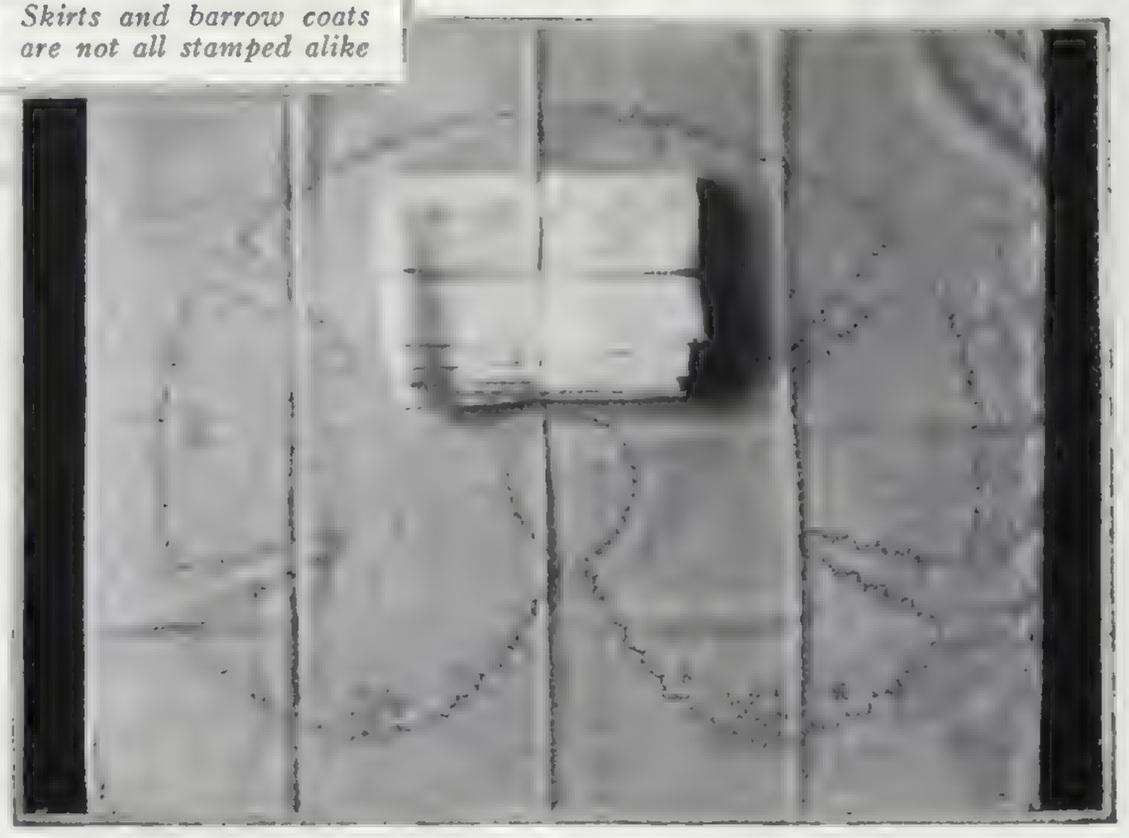
Finished barrow coat and package of stamped ones



Skirts and barrow coats are not all stamped alike



In five packages comes a complete layette of twenty-six pieces; one garment of each kind is finished, the others stamped to cut and work



Two of the attractively designed pieces of the layette; package B contains a stamped nightingale and a wrapper, both of henrietta

GOOD VALUES IN IMITATION LACES

A certain little shop, which offers exceptional values in laces by the yard, has a very good assortment of imitation French, German and Normandy Valenciennes and the more or less "hybrid" shadow lace. These laces, all moderately priced, are so dainty and attractive and wear so well, that one buys them eagerly for underwear, and even uses the finer qualities for lingerie tub frocks. Although any of the old, standard patterns may be had, there are many new ones. In the German Valenciennes there is a pronounced daisy motif especially recommended for ruffled summer dresses. It comes with insertion and edging to match, in different widths and prices, varying from 8 to 15 cents a yard for the insertion and 10 to 25 cents for the edging. Bought by the twelve-yard piece it is slightly cheaper—$1 for the 8-cent quality and $1.10 for that costing 10 cents. Another German Valenciennes edging comes in showy floral patterns in a five-inch depth for $3.50 a piece.

An effective lace for the dainty petticoat to wear under summer gowns is made of a mixture of the shadow lace and the old-time Valenciennes. One pattern costs from 15 to 28 cents a yard. with matching insertions from 12 to 15 cents a yard. Another good and durable petticoat lace, at the same price, is the Normandy Valenciennes, which bears the greatest resemblance to the original Valenciennes. The edging, noteworthy for its deep scallops, has a pattern of huge flowers, roses or tulips, scattered over the lace, with here and there shadow insets of conventionalized stars or snake-like twists.

EXQUISITE REAL LACES

The "real" lace lover will revel in the beautiful hand-made laces displayed in this same shop, and for such wonderfully small sums! A stunning macramé insertion in a deep cream tone, seven inches wide, sells for $3.75 a yard. A five-inch, deeply pointed edging of linen-thread Venetian, which bids fair to be so popular this year, has an ecclesiastical-looking flower pattern, and is sold for the low price of $4.75 a yard.

Filet may be bought in all widths and qualities, from a tiny one-and-one-half-inch insertion dotted with a square flower at 75 cents a yard to a broad, six-inch insertion, which comes in a variety of patterns at $75 a yard. Many of these filets are of a large, rather coarse mesh, but a finer quality of lace may be had. An edging of deep,

(*Continued on page* 80)

PARIS HAS A PENCHANT FOR ACHIEVING NOVEL EFFECTS BY A NEW TWIST OF AN OLD SARTORIAL IDEA, HERE THE ODD USE OF ODD MATERIALS WITH UTTER SIMPLICITY OF EFFECT



Martial et Armand presents this charming product of this season's special materials—cotton crépon and grillwork crash, embroidered with colored silk flowers. The broken lines of the skirt and the loose sleeves are interesting developments

The Robespierre collar lends an air of youthful simplicity to this Premet model in spite of the richness of the black and cream thread laces

Georgeously embroidered panels set in so as to form the sleeves on either side of a white charmeuse evening wrap. From Martial et Armand



IN THESE TWO EVENING GOWNS THE LIGHT FABRICS AND LACES ARE SHOWN IN GRACIOUS RELIEF AGAINST BACKGROUNDS OF DARK MATERIALS—DOEUILLET'S CLEVER METHOD OF OBTAINING THE PANNIER

GOWNS IMPORTED BY HOLLANDER

For descriptions and reverse views see page 88

MINOR EXPRESSIONS OF PARIS MODES

Points on Which the Large Houses Agree—Defining the Waist-line Artistically—Gradual Enlargement of the Sleeve—The Fichu Wrap and the Short Fancy Jacket



The Elizabethan ruff is the prototype of this box-plaited ruche, which is replacing the separate neck-piece

THE main features of this season's styles, in which all the large houses seem to concur, are in the multifarious modes of the overskirt, chiefly lapped and pointed; in the use of serge, voile and cloth d'éponge for tailored suits, and of silk, chiffon, crépon and pompadour silks for lighter gowns, as well as hair-stripes and eyelet-embroidered taffeta; in large, draped panniers; in long, full, transparent sleeves, and others in a combination of thin and heavy materials; in wide ribbon girdles, sashes, fluffy bows, and in quantities and quantities of lingerie trimmings, such as collars, cuffs, ties, frills and chemisettes.

FASHIONABLE NECK-PIECES

To Béchoff-David is due the revival of the high-standing ruff which is used on street, house and evening gowns, and is made of thin Chantilly lace, fine, hand-embroidered batiste, or of wide plaitings of silk and chiffon. Of the last variety is the ruff sketched in the upper left-hand corner. The neck and V-shaped opening of a jaunty taffeta jacket is outlined with a wide, double box-plaiting of the silk, the plaits so caught and stiffened in the back as to stand erect.

From this same house comes another collar, which would give distinction to a white chiffon waist cut in front in a deep, V-shaped décolleté. It is a combination of the high-standing ruche and the waterfall jabot, which is made from a triangular-shaped piece of black Chantilly lace. The fullness at the top is wired with a fine, invisible, silk wire and is laid in small plaits at the neck-line, from whence it falls loose in a wide pointed end.

Deep bertha capes and collars of lace are much used on evening gowns. One of these quaint little affairs, sketched at the bottom of page 72, is made of appliqué lace gathered in at the neck; from there it falls over the shoulders and is caught in at the bottom by a band of lace-edged insertion. Small rosettes of lace with tiny roses in the centers conceal the front opening.

FICHU WRAPS

Drécoll's display of wraps and little capes to wear with lingerie gowns is one of the most fascinating in Paris. They are made in pompadour silks, vivid-colored taffetas or supple charmeuse, with large, flaring patterns on white backgrounds. Sometimes these wraps reach but to the elbow, sometimes to just below the knees; they are usually lined with striped or flowered chiffon. Many of them are nothing more than very full fichus. One exceedingly fetching model of this description was made of bright yellow taffeta falling in a deep point to below the waist-line in the back, where it finished with a self-tone tassel of heavy silk, while the front terminated in two scarf ends, crossed surplice-fashion and fastened with a nosegay of forget-me-nots and roses at one side of the Empire waist. Worn over a lingerie gown that was a mass of hand-embroidered frills and lace ruffles, and with a matching parasol on which the little strap was formed of the same flowers as the nosegay, it made one of the most elaborately dainty frocks imaginable.

Another of these little fichu wraps was constructed of black Chantilly lace, lined with pompadour chiffon and trimmed with wreaths of small roses, which held in place the gathers of the pointed back, ran in a straight line from neck to point, and finished the long, fulled ends in front.

These little wreaths and nosegays of small moss roses and forget-me-nots, or other tiny flowers, are much worn with thin lawn and chiffon gowns, and have entirely replaced the one large flower as a corsage ornament, for they are more appropriate for the summer-time. Lucille is showing fascinating fillets made from these dainty blossoms, and a simple Drécoll evening gown had the entire white chiffon tunic outlined in different colored small roses with a belt formed of a single row.



The Martial et Armand sash, which is knotted in many loops at the extreme side

SASHES, SHORT AND LONG

Sashes are omnipresent. Some are made of wide pompadour ribbon, others of changeable taffeta or of the same material as the gown itself; some are tied in a full butterfly bow directly at the back with long ends, and others consist of a large bow without ends, placed at an oblique angle on the high, draped girdle; such an arrangement is sketched in the middle of page 72. Martial et Armand are showing the style of bow illustrated at the top of this page. It is made of a mass of loops, knotted together with hanging ends, and placed so far to one side of the back as to be almost under the arm.

In the sketch at the top of page 72 is shown an attractive Béchoff-David combination of girdle and panel back, particularly adapted to stout figures. The original model from which this idea was taken was of natural-colored crash in a coarse weave. Into the back of the Empire waist was inserted a pointed panel of black taffeta which widened towards the waist and finished at the top in a full, double loop.

ORNAMENTAL BELTS

The smart belts shown on this page are clever designs from Weeks. The one of stitched, gray suède is trimmed with straps which are slipped through rings of steel. The buckle, buttons and eyelets are also of steel.

The girdle below is made of changeable taffeta cordings edged with shirred headings of the taffeta and trimmed with five silver-braided balls. The oval buckle is composed of soutache, applied in a filigree design and silver balls, and is edged with a corded beading of the taffeta. This girdle is worn so that the long end with the large ornament will fall to one side of the back. This ornament, which resembles a Renaissance pocket, hangs from a shirred piece of the taffeta, the fullness of which is caught with three silver balls and a silver clamp, which in turn is attached to silver balls hanging from the belt. Puffings of taffeta, caught in silver filigree tubes, hang from the ornament.

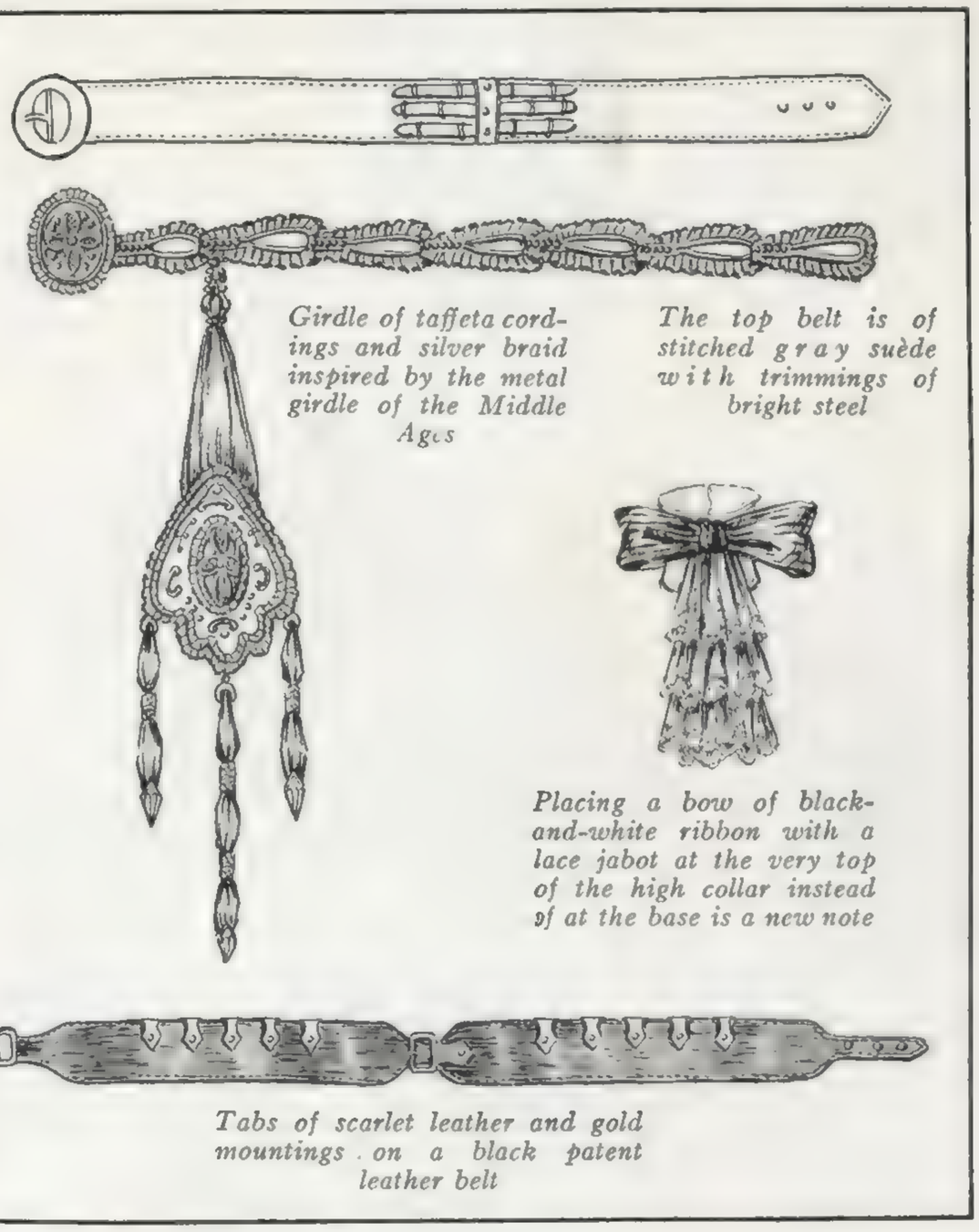
The black patent leather belt at the bottom is trimmed with tabs of scarlet leather and buttons and buckle of gold.

INTERESTING TRIMMINGS

Many bows of dark-toned taffeta ribbons, striped in vivid reds, greens and yellows, trim both wraps and coats, finish girdles and cuffs, and replace buttons and braided ornaments as fastenings. Medallions crocheted in soft-colored worsteds, with cords, tassels and bands of the same, are used on the soft, high-luster taffetas with charming effect, and coral beadings on net are also much in evidence for dinner gowns.

Chéruit delightfully combines plain linen lawn or mull, and hand-embroidered batiste in lingerie dresses and blouses. The dresses are made with

(*Continued on page 72*)



Girdle of taffeta cordings and silver braid inspired by the metal girdle of the Middle Ages

The top belt is of stitched gray suède with trimmings of bright steel

Placing a bow of black-and-white ribbon with a lace jabot at the very top of the high collar instead of at the base is a new note

Tabs of scarlet leather and gold mountings on a black patent leather belt



Standing ruche and waterfall jabot of black Chantilly lace to wear over a décolleté blouse

THE YOUNGER GENERATION

Juvenile Millinery Assumes the Quaintness That Prevails Everywhere—Summer Wash Dresses for Big and Little Girls



Old-blue taffeta encircled with pink chiffon roses is a delightful frame for the small face

THE designers have drawn upon the quaint modes of bygone days for inspiration for the many picturesque modes now introduced in children's clothes as well as in those of grown-ups. Charming little bonnets of taffeta and mushroom shapes, covered with cretonne in old-fashioned chintz designs, are a part of the latest expressions in millinery. In trimmings, flat roses consisting of folds of chiffon or veiled satin and those crocheted in worsted, are constantly seen. Oftentimes in place of the floral note are used the old-time millinery ornaments of sprays of fruit.

THE SMALL GIRL'S BONNETS

In the upper left-hand corner of the page is illustrated a picturesque model in old-blue taffeta with a puffed crown and finely plaited, bonnet-shaped rim. Two rows of pale pink chiffon roses encircle the hat and hold in place the plaited silk with its pinked edging.

The pretty hat shown opposite is of rough, burnt straw banded about the high crown by white suède which buttons on one side over a black and a white, fan-shaped cocarde of plaited silk.

The influence of the Durbar is making itself felt in the modes for children. These shapes are built on the lines of the tropical helmet with its large, bowl-shaped crown and protecting, roll-down rim. One such model, displayed by an exclusive shop, is made in a soft, fine, pineapple straw in white. The trimming consists of a fulled band of cream-colored, wool crêpe embroidered in worsted. The edges are worked in green and the floral designs used are of stiff posies, with round heads held primly upright on straight, uncompromising stems, such as our great-grandmothers worked on their samplers. The vari-colored blooms are in shades of rose, blue, green and plum.

HATS OF QUAINT MATERIALS

Cretonne-covered hats are another feature in juvenile millinery. These are generally in mushroom shape, and the trimming usually consists of a stiff cocarde of the cretonne or chintz bound in a contrasting color which is frequently repeated in the facing. Linen is often combined with cretonne for this purpose. A fetching garden hat was of a wide-brimmed, drooping shape covered with white handkerchief linen with a fine cross-bar design in rose color. The crown was tied with a band of rose linen bordered with the cross-bar design which was tied in a medium-sized bow with ends at one side.

Many of the straw models are all crown and fit the head closely. Such a shape in fine, cream-colored straw was draped with folds of light blue, panne velvet which swept away from the center where a white, feathery cocarde stood up straight.



A suède band buttoned over cocardes of silk is the chic trimming of this straw hat



A pink linen dress that, by reason of the placing of the soutache embroidery, is more than merely pretty



The wide box-plait in front and back is a smart feature of this linen utility frock

An attractive costume for a small girl is a coat of old-blue faille with collar and cuffs of Irish lace and a smart little panama hat in mushroom shape. The narrow brim should be faced in old-blue velvet to match the coat and rolled up at one side where a fruit spray of small lemons, the size of tangerines, form a novel trimming.

FROCKS, SOBER AND GAY

A distinctive simplicity marks the young girl's frock illustrated in the middle of the page. It is developed in rose-colored linen with yoke and undersleeves of fine net worked around the edges in pink embroidery. The simple waist with its round yoke has a shaped band worked in soutache embroidery. A similar trimming forms the belt, which widens into a point in front, and a chevron cuff for the short sleeves on which are posed two pearl buttons. The skirt fastens to one side of the front with two large linen buttons and at the bottom of the front gore another button holds back a triangular tab, revealing a small side slash filled in with the soutache-embroidered linen.

A frock on tailored lines for the younger girl is shown in the lower left-hand corner of the page. It is made of dark blue linen with full length box-plaits front and back which are stitched well down below the waist-line. The sleeves are set in stitched armholes and stitching trims the cuffs, belt and box-plaits. The round neck is finished with a frill of cream lace caught in front with a knotted tie of red silk.

A dainty lingerie party frock of fine batiste with trimmings of allover lace and a sash of pale silk is shown in the sketch in the lower right-hand corner. The yoke of lace is round and a band of the same width edges the skirt. The sleeves are slightly bell-shaped, are finished with lace ruffles, and banded down the sides with lace.

Vogue will cut patterns of these models at the following prices:

Misses' Clothes (from 12 to 16 years, or 32 to 34 bust). Whole gown, $3.00; *any part of costume,* $1.50.

Children's Clothes (up to 10 years). Whole dress, $1.00.



The prettiness of this party frock depends on the fineness of the batiste and the lace



THE ONE-SIDED, KNEE-HIGH DRAPING OF THE SKIRTS AND THE MEDIEVAL SLASHINGS, RUFFLINGS AND LACINGS OF THE SLEEVES GIVE A CAVALIER DASH TO THESE AFTERNOON AND EVENING GOWNS

MODELS FROM FARQUHARSON & WHEELOCK

For descriptions and reverse views see page 88



THE AFTERNOON TAILOR-MADE IN THE RICH NEW MATERIALS IS INDEED

A COSTUME DE LUXE—TWO MODELS SHOW THE BELT EFFECT AND ONE

THE SATIN COAT WITH THE CLOTH SKIRT IN A CONTRASTING COLOR

Models from M. & I. Weingarten

For descriptions and reverse views see page 88

SEEN ON THE STAGE

Remarkable Ensemble Acting Marks the Centenary Production of "Oliver Twist"—"The Lady of Dreams" and "The Greyhound" Fail to Satisfy Artistic Requirements

THE Dickens Centenary production of "Oliver Twist," now at the Empire Theatre, if it does no more than offer to votaries of the celebrated novelist whom it commemorates an opportunity to see an ideal embodiment of his work, will not have been given in vain. But to this cardinal virtue it adds another, not less important: it demonstrates that great ensemble acting, blended and perfected by rigorous stage direction, can hold audiences on its own account, irrespective of the dramatic material through which it operates, and of the prestige of the individual players from whom it comes.

"Oliver Twist" might and might not justify itself on the basis of that pure sentiment for Dickens which we are constantly assured is still active in our generation. We do not believe it would. There are undeniably a large number of persons who would rejoice at any adequate presentation of Dickens dramatizations. These strange hankerings after particularized delights are never far to find. It may be that these interested followers of Charles Dickens are sufficiently strong, numerically, to make him profitable in the theatres. But it seems far likelier that "Oliver Twist" would have gone begging for appreciation of its strained sentiment and antiquated characterizations, centenary or no centenary, but for the saving fact of its brilliant all-round interpretation. Not even distinguished impersonations of the central characters would have turned the scale in its favor. These it had, of course, and would have fared sorely without. But the real power of the company assembled by George C. Tyler lay in its minor members, they who maintained intact the atmospheric quality of the novel, and who created and upheld such an extraordinary ensemble finish that for once in history a novel lost nothing by being staged.

We see little enough of such painstaking presentations. We are so inured to the hardships of the "star system," with its attendant train of discords and incongruities, that we are prone to lose sight of their sheer power. All hail to "Oliver Twist" for its timely reminder.

Mr. Tyler has employed the dramatic version of the novel made by J. Comyns Carr, and used by Sir Herbert Tree at His Majesty's Theatre in London; and he has included in his company two of the original players, Constance Collier and Lyn Harding. Miss Collier is *Nancy Sykes* and Mr. Harding, *Bill*. Nat Goodwin's *Fagin* is by this time theatrical history, and rightly so. Little Marie Doro more than justifies her selection for the title part. Those lesser players whose praises we have been so copiously singing are Fuller Mellish, Olive Wyndham, Charles Harbury, Courtenay Foote, Suzanne . Sheldon, Howard Gould, Alfred Hudson, Frank Kendrick, Alice Belmore and Charles Rogers. Think of the opulent state of affairs represented by having an actor of the genuine distinction of Fuller Mellish, for example, in a slip of a part which figures only in the first scene and the last, and that to no great extent.

Of the four principal characters, the choice lies between Nat Goodwin and Constance Collier, with the advantage of tremendous technical perfection held by the former, and that of paramount sincerity of feeling by the latter.

Mr. Goodwin is a great actor. If we have a player of character comedy who can compare to him, his name does not come to mind, despite our most industrious probings. He has but one lesson still to learn, and that is the oft-repeated precept of Arthur Symons, that "art must begin where technique leaves off." Miss Collier has already learned this lesson, and she feels her way splendidly past proficiency into poignant art, though she still runs the danger of allowing her technique to leave off too soon.

How Lyn Harding does expand, in a man's sized rôle! It is all but impossible to remember that yesterday he was frittering his way through a tea-and-toast "social comedy" with nothing to do but exhibit his well-tailored bulk, and hint with his sympathetic voice of full-grown potentialities. He fills the stage magnificently as *Bill Sykes*. Incidentally, he gains considerably in effectiveness by subserviating *Bill's* malignity to his more or less honorable—if you will allow us the word—physical brutality.



Marie Doro as "Oliver" and Lyn Harding as "Bill Sykes" in the Dickens production at the New Amsterdam Theatre

Miss Doro had but two strings to play on—pathetic dejection and pathetic sprightliness. With the two, she carried *Little Oliver* through his checkered career with no loss of his pristine charm. In fact, this fragile actress has an astonishing amount of intelligence, for which she will sometime gain a hearing, if managers ever cease to play upon her striking physical appearance and her flute-like voice in their efforts to establish her popularity.



Margaret Wycherly, Mme. Simone and Julian L'Estrange in Louis N. Parker's translation of Rostand's "Princesse Lointaine," called "The Lady of Dreams" in the American adaptation

SCENERY AND COSTUMES GOOD

Inevitably the matter of scenery and costumes in "Oliver Twist" comes in for a deal of attention. One scene in particular, that representing London bridge, repays a persistent scrutiny. Saving only one, of a vastly different order, in "Sumurun," that corner of London bridge is the finest single scene now on Broadway, and that not so much by reason of its charm as by reason of its fidelity. It does actually look like the end of a bridge. It has substance, solidity. The illusions of length, breadth and thickness are matchless. The costumes are precise to the last detail, and are therefore anything but beautiful.

Thus, on one score or another, "Oliver Twist" will delight you. If you no longer care for Dickens plays, yet would see scrupulous players handling bombast as if they believed in it, there you will be rewarded. If scenery bores you, and costumes affright your very soul, "Oliver Twist" can still invite you to a spectacle wherein no single soul who speaks or moves upon the stage destroys the integrity of its right interpretation.



Scene from "The Greyhound," the new underworld melodrama by Paul Armstrong and Wilson Mizner, now at the Astor Theatre

"THE LADY OF DREAMS"

THE poetic drama, being on the one hand the most exacting of the theatric arts and, on the other, the most fruitful of reward when its exactions are fully met, fares badly enough nowadays, as a usual thing, because of the lack of finish with which it is presented to us. "The Lady of Dreams," Louis N. Parker's adaptation of Rostand's "Princesse Lointaine," in which Mme. Simone tried her luck at the Hudson Theatre, is no exception to this depressing rule.

Of its company, only two were fully competent to appear in it: Miss Wycherly and Mr. Anson, and since, unfortunately, neither of these had rôles of commanding length, they could not save the day. All the witchery of Mme Simone, all her intelligence, and all her terrific, driving energy went for naught in a rôle which cried in every line for her precise opposite. She is not elusive, she is not tragic, she is not beautiful—in short, she is not "The Lady of Dreams."

Julian L'Estrange, a creditable actor in modern rôles, was out of place in the Rostand phantasia. Try as he would, he could give to his impersonation no more poetry than inheres in charm of aspect. One word from him, and illusion was on the wing, though his diction was careful and his voice well schooled. Miss Wycherly's delicate sense of humor allowed her to give a definite, vital characterization, which still lost nothing of its fine poetic fiber.

Mr. Anson loosed the floods of adulation with every speech. To have heard him read the song in the first act, to his "remote princesse," is to have been repaid for every ill-read, bungled scene by which your ears have ever been assailed. To have seen the dextrous interplay of imagination and idealistic intensity in his last-act scenes is to have glimpsed to the full the glory of Rostand's vision.

For "The Lady of Dreams" is imagery, and idealism, and symbolism at their freshest flood, poured forth from the hand of a master. Below the surface smoothness of Mr. Parker's translation there still shines the splendor of Rostand's mighty scheme to prove the power of an ideal love. It is not to be measured in terms of the commonplace. It is out of keeping with compromise and expediency. It asks the ultimate sacrifice. And for compensation it gives that exalted sense of spiritual supremacy which beckons on the road to poetry, and which clangs behind us the gates of mundane satisfactions.

Elliott is, as usual, expending an unlimited amount of pure artistry on its unfolding.

First and foremost, we resent being asked to spend an entire evening with cads who are engaged in nothing more absorbing than exploitation of their own caddishness. They spend four acts in making a mountain out of a mole-hill, and this, while sometimes entertaining, is so only if the exaggerationists are in sufficient good faith to render them sympathetic. Who has not pitied, behind his smile, the man who descended to avernus in tragic solemnity over a trifle? But this is only when our desperate friend does actually fear his trifle, because to his swollen vision it appears of deadly import, not, as in "Mr. Panmure," because it will involve him in a petty domestic fracas.

In all of "Mr. Panmure" there was not where to lay one's sympathies. One could not sympathize with *Josepha,* because, though Miss Elliott played her charmingly, she seemed always to be kissing the carpets of the places she lived in, from gratitude at having them under her; and while to kiss a carpet once out of such motives may be excused as a delicate whimsy, we see no reason for making a practise of it, or for cultivating as habitual the state of mind it indicates.

One could not sympathize with *Mr. Panmure,* because, though Mr. McVay played him admirably, he bored us by spreading his pulpy cowardice over too large an area. We had perforce to feel that there were limits beyond which any human being would be intolerably sick of even his own shortcomings. One could not sympathize, certainly, with any of the others. They ran down the scale with punctual and unfailing retrogressions.

When to this array of insufferable persons Mr. Pinero adds a silly plot, which never retrieves itself, and a score or so of lines which do him no credit, we feel that we are to be pardoned for dismissing "Mr. Panmure" with the short shrift of an outraged patience.



Gail Kane, Chauncey Olcott's leading woman in the new Irish comedy, "Macushla," by Rida Johnson Young

"PRESERVING MR. PANMURE"

MR. ARTHUR WING PINERO will not fare far, if we read aright, by foregoing the clash of character and the clatter of incident in favor of the clink of teaspoons. Deft as he is spinning yarns in which lines count for much, and negligible activities for something less, we do not believe that he has put enough stamina into "Preserving Mr. Panmure" to earn it permanent favor, though Gertrude

"THE GREYHOUND"

HATS off to Henry Kolker! He stops the Paul Armstrong-Wilson Mizner melodrama, "The Greyhound," in its headlong course to irrecoverable disaster, by absolutely flawless acting. Of course, it is unfortunate that Mr. Kolker should have overridden his skill in "The Great Name" and "The Lady of Coventry," two plays which good acting could have repaid with zest, and have reserved his resurrected powers for a cumbersome melodrama. But actors are, and will always be, we think, totally inscrutable to us. The fact remains that Mr. Kolker is the redeeming feature of "The Greyhound," and for that service we will consent to let the dead past bury its dead.

Mr. Armstrong and Mr. Mizner, protagonists of the dramatic flavor of the underworld, have hatched up a "crook play" which seems to us to have been sadly slighted in the matter of hard work. Surely they have learned by now the underlying rules of play-making. They made "The Deep Purple" to show that they knew how it should be done. But though the characters of "The Greyhound" are to some extent novel, and the scene of their activities correspondingly unhackneyed, they have been put through their paces with a sorry lack of skill.

A gang of "confidence men" set to work on an ocean liner, under the leadership of a "crook," from whose alias the play takes its name. Each thing they do is foretold from act to act, with incredibly bad dramatic technique.

The play has, however, one amusing feature. Where its action wears thin, it journeys into "literature," and we hear about how the birds sing and the stars shine. It takes a long life and busy one to discover all the ways and means of compensation.

RUTH HALE.



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Olive May, of the London Gaiety Theatre, whose engagement is announced to Lord Victor William Paget

THE WELL-DRESSED MAN

Fashion and Good Style in Evening Dress—Prescribed Rules Governing the Wearing of the Formal Suit and the Dinner Coat, and the Accessories for Both

EVER since the day it first appeared as a new mode in masculine apparel, the dinner coat has been much abused. Its informality was taken advantage of by the great mass of men, little conversant with the etiquette of dress or, at all events, little observant of the conventions that establish it. At the outset this style was regarded by many as a comfortable substitute for the tail coat, and while in recent years its position has been made quite plain to everyone, the growing custom of wearing with it light gray waistcoats, gray ties, pearl or other jeweled studs—all of which verge upon the formal in effect—has tended to stretch its limits of use beyond the bounds for which it was originally intended.

Therefore—and reference is made more particularly to New York City, for in England and on the Continent there has never been the same confusion of these forms of attire—this season's stricter ruling of the line of demarkation between the formal and the informal is a matter worthy of special note. At the theatres, in the hotel dining rooms and cafés, in short wherever men and women are to be seen together in evening dress, the absence of the dinner coat, as compared with other years, is worthy of note.

DISTINGUISHING RULES

The precise rules which, from the point of exact correctness, govern the wearing of a dinner coat or a full-dress evening coat have been oft repeated in these articles, and as applied to the town season at least, are quite simple. Briefly, the former is never more correct than the latter, even at strictly stag affairs, so that if there is the least doubt as to which should be worn, the latter is always the safe choice. On the other hand, for quite informal home dinners, dining at a club in the company of men only, for club evenings, strictly stag card parties, and evenings to be spent exclusively with men—say, a dinner at one of the hotel cafés, the play and supper at a not too formal place, or at one's club afterward—the dinner coat is quite permissible. In the country and in town in summer these rules are often somewhat relaxed, according to circumstances dependent more or less upon place and general custom, but even in the country there is no lessening of formality upon occasions really demanding it, and at so-called informal "house parties" when one dresses for dinner at all, one wears full evening dress, not the dinner coat.

FABRIC, CUT AND FINISH

From the point of view of conservative correctness, plain black unfinished worsted of good quality is still about the best fabric one can select for either the formal or informal evening suit, but what may be called the newer weaves, such as the extremely indistinct herringbones, fine hopsacks and self-striped or shadow-striped effects, are a bit more distinctive and, perhaps for that reason, a little the smarter. A dark gray Oxford mixture may be used with all fitness for the dinner-coat suit.

In its main features the long evening coat never changes very radically, but characteristic of this year's fashion is the fairly wide collar, the rather broad, long lapel, the moderate (in some cases quite decided) cut-back front from below the lapels, the up and back cut (also in some instances quite decided) of the short fronts over the hips, the natural shoulders, the narrow sleeves, permitting a good deal of shirt cuff to show, and the long, well-rounded tails.

These points, in good, conservative style, are shown by the central figure in the drawing on this page; the third figure shows an evening Chesterfield top coat of simple but smart design, and the first, a dinner coat that is somewhat out of the ordinary, in that it has the old, original roll or "shawl" collar which was typical of this coat in its early days, small side pockets without flaps and narrow, turned-back cuffs. Let it be clearly understood, however, that these developments, while not in line with the generally prevailing mode, have been given the garment with the express purpose of emphasizing its informality at this time when the informal character of the dinner coat is being more widely recognized and more strictly insisted upon. Indeed they may be said to give it also a little more exclusiveness of style, though as for that, the exact cut of this style of coat is much less a matter of "follow the leader" than that of the formal evening coat. Some models have an almost double-breasted front effect with somewhat convex inner lines of lapels, some have very straight-edged lapels, others,



A dinner coat with the roll collar which first characterized this style; formal evening clothes embodying the newest conservative details and an evening Chesterfield top coat

(*Continued on page* 74)



A RAISED WAIST-LINE SECURES THE STRAIGHT, CLOSE HANGING OF THE SKIRT THAT THE MATRONLY FIGURE REQUIRES, AND A SCANT BUT NOT TIGHT DRAPING OF THE BODICE SLIMS THE UPPER FIGURE

GOWNS FROM CAROLINE AUSTIN

For descriptions see page 88

ONE PHASE OF THE RAGE FOR A CONTRASTING COAT AND SKIRT IS THE NATTY, SEAMAN-LIKE, DARK BLUE JACKET, WORN WITH A WHITE SERGE FROCK, BRAIDED TO MATCH



The full skirt of flesh-colored net, on a foundation of chiffon, is held in by the Russian blouse of cream lace, which is drawn in at the waist by a circle of rosebuds

This blue cheviot coat was designed to be worn with the white serge jumper dress shown opposite



An embroidered gown lavishly trimmed with Irish and Flanders lace. The black velvet belt is partially concealed under a peplum of the combined laces

Good-looking white serge jumper dress worn over a white satin blouse and belted very high with white suède



MODELS FROM JOSEPH



ALWAYS IN THE VAN OF THE MODE, FRANCIS MITIGATES THE FIRST EXTREME BY A CONSERVATIVE INTERPRETATION OF HIS OWN, AS WITNESSED IN THIS PANNIER GOWN—ONE OF HIS SMART TABLIER EFFECTS AND A CHIC WRAP OF CHIFFON ESPECIALLY DESIGNED TO WEAR WITH A TAFFETA FROCK

For descriptions and prices of patterns see page 88

"WHISPERS" TO THE GIRL WITH NOTHING A YEAR

Who Should Make Hay While the Spring Sun Shines on the Dress Materials Priced so Moderately

THE one season of the year when the girl with a limited dress allowance can fill her needs without danger of extravagance has arrived. All manner of new and attractive materials are shown at surprisingly moderate prices, and the outlay for a number of dainty summer frocks need not exceed the price paid for a winter tailored gown.

THE TUB SUIT

Apropos of the tailor-made, an excellent design is shown on the right of the group at the bottom of the page. It might be developed in one of the new weaves of serge, taffeta, pongee, linen or éponge—that cotton material which does not wrinkle easily nor require many pressings to keep fresh and presentable. This material has a rough surface something like a fine Turkish toweling, and is very smart for morning wear for entire suits or for trimming linen and cloth gowns. The faithful piqué comes in many new designs and colors this season and would prove equally serviceable. The original of this model was made of mustard-colored cotton corduroy with cuffs and revers of macramé lace, and as it was designed as a tub suit, it is simple in construction. The skirt has five gores, and the overlapping front and side portions are slightly rounded at the hem, as is also the broad back panel, which may be left free a few inches from the hem for greater freedom in walking.

There are a bewildering number of low-priced materials this season from which to choose one's frilly dresses—muslin, batiste, marquisette, dimity and cotton voile, which last is perhaps the most serviceable of all. It comes in all colors and designs and in different widths and prices.

HANDLING THE BORDER

The gown in the middle drawing of the group is a bordered voile twenty-seven inches wide at 28 cents a yard. These narrow widths make up charmingly when used for a two-tiered skirt. In this instance different lengths form the short center panel and deeper sides, and a pretty line is thus given to the border. The front section of the bodice, which is framed by narrow Cluny insertion, is caught up on each side just above the belt in a scant drapery edged by a ball fringe. This drapery veils the belt of black chiffon which threads under the insertion and is tied in a wide, flat bow at the back. The lower skirt portion is scantily gathered and sewn to the band of lace, and to retain the straight silhouette and still have the greater width which fashion now demands, the hem of the flounce is slightly shirred on a cord measuring two yards or so in length; or one may carry out fashion's mandate in this case by running in the hem a tape weighted with shot, which may be bought by the yard at the notion counter. This frock would be equally effective developed in challie-bordered taffeta, in eyelet embroidery or in any plain, sheer material with bands of lace used in place of the border. But in whatever else one may economize, one must plan for a number of blouses that need not be expensive, but must be sufficiently varied in style to suit many occasions. The peplum blouse in the upper right-hand corner was fashioned from two remnants—a yard and a half of five-inch colored edging (pale lilac embroidery on fine white lawn) and three and a half yards of striped lilac and white voile. The voile was pin-tucked on the shoulders, and blouse and peplum were joined at the waist under a band of beading. The closing may be effected in the front or in the back, as preferred. The embroidered lawn was used for the vest and simple, turnback cuff, and sheer hemstitched lawn formed the neck frill, which met under a long, narrow, flat bow of lilac velvet. This effective blouse was worn with a simply made lilac linen skirt. There are many pretty embroideries worked in colors—blue, pink, violet, tan—on white lawn, with delicate traceries of black and white, that would make up beautifully after this design.



A summer blouse that in stripe or embroidery should reflect the color of the linen skirt with which it is worn

ONE NEW GOWN FROM TWO OLD ONES

There is generally a frock or two in the closets which may be doctored up a bit for the new season, and from two such frocks—one of blue chiffon taffeta and the other a foulard in two shades of blue with a touch of old-rose—was developed the gown in the lower left-hand corner. The figured foulard was used for the skirt and formed a part of the blouse. A narrow hem of taffeta was applied to the skirt to lengthen and cover the worn parts. Shirred taffeta cording was used to join the blouse and skirt and form the buckle which held the loop and scant fullness of the over-skirt portion at the point where it overlapped. A touch of color was given by binding the neck and the top of the collar with rose velvet, and the high stock, frill and shallow guimpe were of sheer, cream net. The hem of the graduated side frill was decorated with clasely set French knots of rose, and the crystal buttons on the blouse and the deep cuffs boasted real buttonholes worked with coarse, rose-embroidery silk.

This model could be made up in taffeta and voile, in plain linen with cotton ratine or éponge, in a plain and a striped mohair, or in supple charmeuse and a changeable marquisette—in fact, it lends itself to many combinations of plain with figured material or a striped or plaid material.



Excellent utilization of two old frocks, one figured and one plain



Voile gown showing a clever manipulation of the border



A smart model, simple in construction as befits a tub suit



1933-H

2106-H

2120-H

VOGUE PATTERNS

The Bridge that Spans the Gap Between a Limited and an Unlimited Income

DO you remember a letter in the last issue from a "married woman in her early twenties" who uses VOGUE PATTERNS and is thus enabled to dress as smartly as her wealthier friends?

Here is another letter—this time from a woman who lives in a tiny country town:

Dear VOGUE:

My clothes have been admired and copied by women who spend more on one dress than I do on a whole season's wardrobe. First, I place implicit trust in VOGUE—then, I use VOGUE PATTERNS. I have found the "little seamstress" so often spoken of, who can copy like a Chinaman and who swears by VOGUE PATTERNS. "So easy to understand because every detail is perfect," she says.

I simply select my design, get a pattern as nearly like it as possible, or have one cut to order. Last Spring I followed a gown from VOGUE in every detail. It was such a success that I was accused of being extravagant and sending to New York for my dresses.

I cannot begin to say how much VOGUE PATTERNS have saved me!

(Mrs.) ——— ———.

So, if you are *not* yet using VOGUE PATTERNS you see what you are missing!

Remember that no really successful gown is ever cheap. It is always expensive, either in money, or in time, forethought and ingenuity.

To reduce the cost of your gowns, use VOGUE PATTERNS and your own time and cleverness. Simply engage a competent seamstress and insist that she follows VOGUE's directions. The results cannot fail to please you, since the patterns are modeled directly upon the veritable creations of the great dressmakers.

Among the fourteen models on these two pages you are sure to find an inspiration for at least part of your Summer wardrobe.

Address all orders for patterns to

VOGUE PATTERN DEPARTMENT

443 Fourth Avenue, New York



1997-H

2039-H

1956-H



2065-H



1769-H



1969-H



1926-H

NO. 1769-H.—Shirtwaist costume. Model requires, in medium size, 3 yards of 36-inch material for waist, 4 yards of 36-inch material for skirt. Waist pattern in sizes 34, 36, 38 and 40 bust; skirt in 22, 24, 26, 28 waist measure. Price, 50 cents for each; $1 for entire costume.

No. 1856-H.—Combination drawers and corset cover. Model requires, in medium size, 3¾ yards of 45-inch batiste, 2 yards beading, 5¼ yards lace. Pattern in sizes 34, 36, 38 and 40 bust. Price, 50 cents.

No. 1926-H.—Model requires, in medium size, 4½ yards of material, 45 inches wide; ⅜ yard tucked chiffon, 20 inches wide; 2¼ yards of lace ruffling. Waist pattern in sizes 34, 36, 38 and 40 bust; skirt, 22, 24, 26, 28 waist measure. Price, 50 cents each; $1 for entire gown.

No. 1933-H.—Model with peplum bodice. Model requires 4½ yards of 40-inch material, ⅜ yard 36-inch batiste. Pattern in sizes 14, 16, 18 years. Price, 50 cents for waist or skirt; $1 for entire gown.

No. 1956-H.—Tailor gown for silk. Model requires, in medium size, 5¾ yards of 50-inch material, 1½ yards of striped material, 19 inches wide. Coat pattern in sizes 34, 36, 38 and 40 bust; skirt, 22, 24, 26, 28 waist measure. Price, 50 cents each; $1 for entire suit.

No. 1969-H.—Model in striped silk and black charmeuse requires, in medium size, 1½ yards of striped material, 36 inches wide; 3 yards of black charmeuse, 36 inches wide; 3½ yards of Venise lace, 3 inches wide; ¾ yard tucked chiffon. Waist pattern in sizes 34, 36, 38 and 40 bust; skirt in 22, 24, 26, 28 waist measure. Price, 50 cents each; $1 for entire gown.

No. 1997-H.—Costume with peplum bodice. Model requires, in medium size, 1⅜ yards of 40-inch material for bodice and peplum, 1½ yards of marabou, 4½ yards fringe, ⅝ yard of 40-inch material for skirt band, 3 yards 40-inch material for skirt. Waist pattern in sizes 34, 36, 38 and 40 bust; skirt in 22, 24, 26, 28 waist measure. Price, 50 cents each; $1 for entire costume.

No. 2039-H.—Coat of taffeta. Model requires, in medium size, 5 yards of taffeta, 36 inches wide; ½ yard of black velvet, 2 inches wide. Pattern in sizes 34, 36, 38 and 40 bust. Price, $1.

No. 2065-H.—Young girl's frock. Model requires 6 yards of embroidered flouncing, 24 inches wide; 1 yard of rose linen, 36 inches wide; ⅜ yard of silk, 24 inches wide. Pattern in sizes 14, 16, 18 years. Price, 50 cents for waist or skirt; $1 for entire gown.

No. 2005-H.—Blouse of charmeuse and lace. Model requires, in medium size, 1½ yards of charmeuse, 44 inches wide; 2½ yards of lace, 10 inches wide; 1¼ yards of 36-inch material for kimono lining. Pattern in sizes 34, 36, 38 and 40 bust. Price, 50 cents.

No. 2102-H.—Suit of serge. Model requires, in medium size, 5 yards of 44-inch material, 1 yard of 36-inch satin for trimming, 2½ yards of 36-inch lining. Coat pattern in sizes 34, 36, 38 and 40 bust; skirt in 22, 24, 26, 28 waist measure. Price, 50 cents each; $1 for entire suit.

No. 2106-H.—Frock of chiffon and taffeta with lace ruffles. The model requires, in medium size, 3¾ yards of chiffon, 44 inches wide; 2 yards of taffeta, 36 inches wide; 1½ yards of net, 45 inches wide; 7 yards of rosebud trimming; 10 yards of lace, 4 inches wide. Pattern in sizes 34, 36, 38 and 40 bust; skirt in 22, 24, 26, 28 waist measure. Price, 50 cents each; $1 for entire gown.

No. 2111-H.—Blouse of chiffon. Model requires, in medium size, 2 yards of chiffon, 44 inches wide; 4¼ yards of satin ribbon, 2 inches wide, for bands and roses; ¼ yard of all-over embroidery. Pattern in sizes 34, 36, 38 and 40 bust. Price, 50 cents.

No. 2120-H.—Frock of figured voile and charmeuse. Model requires, in medium size, 3½ yards of figured voile, 44 inches wide; 1½ yards of charmeuse, 44 inches wide; 4½ yards of lace. Waist pattern in sizes 34, 36, 38 and 40 bust; skirt in 22, 24, 26 and 28 waist measure. Price, 50 cents each; $1 for entire gown.



2005-H



1856-H



2102-H



2111-H



THE BORDERED MATERIALS ARE LOVELIER THAN EVER THIS YEAR

AND THESE THREE GOWNS FOR THE SUMMER DEMI-TOILETTE

SHOW HOW CLEVERLY THESE FABRICS CAN BE MANIPULATED

For descriptions, reverse views and prices of patterns see page 88



WHAT THEY READ

HELLENISTIC ATHENS: AN HISTORICAL ESSAY, by WILLIAM SCOTT FERGUSON, Assistant Professor of History at Harvard University, is a handsome royal octavo volume of nearly 500 pages. He concerns himself mainly with the history of Athens from the death of Alexander to the early years of the first century B. C. The treatment is not a popular one, but neither is it of the dry-as-dust kind. No mere seeker for an impressionistic picture of Athenian society in the period discussed by Mr. Ferguson will care for his book as a whole, though there are chapters—as, for example, that on the rule of Demetrius of Phalerium—which embody a large amount of fascinatingly interesting social history. In other chapters, as in that on Athens and Rome, there are passages of great interest upon the philosophers and the fine arts. Institutional discussion abounds in the volume, and wars, the army and the navy engage much of the author's attention. Mr. Ferguson's style is clear, and at times sprightly. (Macmillan & Co., St. Martin's Street, London; $3.)

HUMAN EFFICIENCY: A PSYCHOLOGICAL STUDY OF MODERN PROBLEMS, by HORATIO W. DRESSER, of Harvard, is the thoughtful work of a man who, mystic as he is, declines to cast away reason and common sense. Those who know Dr. Dresser by sight expect wisdom and benevolence from his pen. He is no mere devotee of that efficiency which would enable an ill-paid working girl to add twenty-five per cent. to her own meager earnings while trebling her product and conserving her nervous energy, though he faces cheerfully the practical side of the modern efficiency movement. He would study the psychology that lies behind all this, and would make the efficiency of the individual general and merely specialize it in a few intellectual or physical applications. There is the soundest wisdom in the author's declaration in the chapter on Moral Efficiency: "The first problem is to attain the right adjustment between the various powers within us, so that worthy incentives shall inspire us, while reason controls every activity according to its value; the second, to adjust ourselves to our fellows, so as to contribute our share of work and service, yet attain self-realization." (New York: G. P. Putnam's Sons, $2 net.)

SOCIAL REFORM AND THE CONSTITUTION, by FRANK J. GOODNOW, LL.D., Eaton Professor of Administrative Law at Columbia University, is mainly a republication of his lectures, but it is none the less a well-knit treatise upon the subject indicated in the title. His general conclusion seems to be that there is nothing in the Constitution of the United States greatly to hamper this country in the attainment of those more or less radical changes in the relation of the government to the people that may be necessitated by our economic and political development. He justifies a free criticism of the Supreme Court, and believes that such criticism has gradually made it more alive to public needs and readier to interpret the Constitution in such fashion as to uphold Federal legislation directed toward meeting such needs. In other words, as a layman would put it, the author recognizes that a practically unamendable constitution must and will yield to such interpretation as shall keep it abreast of national progress. He might have added, however, that historically the Supreme Court, as interpreter of the Constitution, has never long balked the American people of a darling wish. (New York: The Macmillan Company, $1.50.)

THE GRAVEN PALM: A MANUAL OF THE SCIENCE OF PALMISTRY, by MRS. ROBINSON, purports to tell the amateur how to read the character, the past and the future of human beings from an examination of the palm. The author, herself a professional palmist long practising her profession in London, affirms her belief in the scientific value of indications found in the palm. She discusses her philosophy in a rather long introduction, and then takes up the hand in a chapter illustrated by many cuts. In subsequent chapters she discusses the principal "lines" of the palm. To the Mount of Venus she gives a third of her book. Rather more than another third is given to "illustrated hands," and near the end are photographs of famous hands, some immediately from nature, others apparently from plaster casts. The text accompanying the illustrated hands makes the most positive and astonishing claims for the certainty of indications in the palm, and for the author's power as a reader and interpreter of such indications. This volume is a royal octavo, of handsome print and good paper. (New York and London: Longmans, Green & Co.)

RECENT FICTION

THE WRONG WOMAN, by CHARLES D. STEWART, whose delightful "Fugitive Blacksmith" won him many admirers, is a tale of life on the Texan plains in the early lambing season. A schoolmistress, lost on her way to take the county superintendent's examination for an advanced certificate, takes refuge in a shepherd's hut, and the shepherd turns out to be an engaging young man who has taken up with the life because he finds his town home, after his mother's death, depressing. Accident brings the lady back to the hut just when lambing has well begun, and she finds herself drawn into the business of aiding the shepherd at this somewhat embarrassing period. Naturally enough, the conventions suffer damage in such a situation, and the outcome of the lady's adventure is love and marriage. Mr. Stewart has told a pleasant story, but with something less than his accustomed humor, and with somewhat frequent signs of unfamiliarity with his scenes and persons. (Boston: Houghton-Mifflin Company, $1.25 net.)

FROM THE CAR BEHIND, by ELEANOR M. INGRAM, is a "summer novel" of far more than common interest and quality. The story has for background the sport of motor racing, but there is little of mere sporting technique, and the interest of the tale is primarily that of the very natural and human characters that take part in the action. *Gerard,* it must be owned, is a trifle too near akin to the Admirable Crichton type, and *Isabel,* the villain of the piece, has a diabolism a little hard to reconcile with her nineteen years and her bringing up. Her girl cousin is a sweet and natural creation. *Corrie,* the spirited lad, is an admirable piece of work, both in conception and execution. Sound, courageous, loyal, and at no point seriously overdrawn, he is by far the best thing in the book. The plot is ingenious and not violently improbable, the incidents are told with vigor, the humor of the dialogue is unforced and natural. The writing is workmanlike, though slightly marred at times by touches of artificiality suggesting too great attention to some canons of the classroom. In sentiment the story is clean and wholesome, and without a touch of the prurient. The author ought to be able to produce fiction of a far weightier kind. (Philadelphia: J. B. Lippincott Company.)

THE FIGHTING DOCTOR, by HELEN REIMENSNYDER MARTIN, is a novelette dealing with her favorite Pennsylvania "Dutch" folk, and introducing her favorite situation of contrasts. The new note in this story is the energetic personality of the Doctor himself, an extremely well-conceived character, though his prowess is perhaps a little too much insisted upon. The other character displayed in contrast with the everyday, sordid Dutch farmers, their wives and their children, is the niece of a native, who has caught culture and a new point of view from contact with the outside world. As usual, Mrs. Martin's country folk are drawn with a pitiless realism. Her prime defect is that she declines to apply the same realism to the characters introduced as contrasts to the natives. Her Doctor and the schoolmistress are a little too self-consciously sophisticated. A judicious distribution of human graces to the native, and a little less perfection in the contrasted alien, would promote both art and truth. (New York: The Century Company, $1 net.)

THE HEART OF US, by T. R. SULLIVAN, is a novel written by a Bostonian, of Bostonians, and for Bostonians. Those of whom it is written were the Bostonians of forty years ago, among them William Warren, the actor, who appears beneath a thin disguise. There are other portraits which will be identified by Mr. Sullivan's fellow townsfolk of the proper set. It must be sadly confessed that the author's style lacks life and distinction, and that his dialogue is far from stirring, though his truth to local color and character is undeniable. (Boston: Houghton-Mifflin Company, $1.25 net.)

COUNTRY NEIGHBORS, by SUSAN TABOR, is a conventional story of life on Long Island among persons of social importance, written apparently by an inexperienced hand. (New York: Duffield & Co., $1.20 net.)

THE TOLL-BAR, by J. E. BUCKROSE, author of "Down Our Street," is a strong, well-written, well-constructed and moving tale of English country life, notable for the vigorous portraiture shown not only in the central character of the story, but in all the more important dramatis personæ. There is a double mystery in the tale, but, after all, the intricacies of the plot are steadily and consistently subordinated to the play of human feeling, and the passions of those concerned are presented with essential truth. The almost satanic character of the crude, primitive, brutal innkeeper is done with a fascinating realism. His wife, his reputed daughter and the youth who has grown up from early childhood at the inn are all done with singular fidelity, and the love-making is both pure and passionate. One must go back to Hardy for so moving and natural a tale of the English countryside, yet Mr. Buckrose is not an imitator of the great rural realist, and especially is he not his pupil in the philosophy of life. (G. P. Putnam's Sons, $1.30 net.)

MISCELLANEOUS BOOKS

EASY ENTERTAINING, by CAROLINE FRENCH BENTON, is in considerable part made up from articles reprinted from a magazine. It is designed to show women of moderate means how to entertain charmingly and inexpensively. Those who have not given careful attention to this problem little suspect how much can be done in the way of pleasing hospitality at moderate cost. Pictures illustrate the manner of dressing the table and the like, and there are many useful menus. (Boston: Dana, Estes & Co.)

FIND THE WOMAN is a volume of humorous extravaganzas by GELETT BURGESS, done in the high spirits that the author has miraculously maintained for the past twenty years. Hanson Booth's illustrations are well drawn and for the most part admirably composed. (The Bobbs Merrill Company, $1.25 net.)

THE BELIEVING YEARS, by MR. EDMUND LESTER PEARSON, is one of those books about boys of which we cannot have too many. The author writes with humor, sympathy and insight. His account of the loathly thing once called "mental arithmetic," or "mental," will appeal to those who were tortured with that ingenious form of cruelty. Vacation comes at the end of the first chapter, and then Mr. Pearson tells of summer adventures such as almost any country boy might have had. There is no exaggeration in these charming sketches; the boys are not either shockingly wicked or wildly adventurous, nor are they always in arms against authority. (New York: The Macmillan Company, $1.25 net.)

THE SUMMONS OF THE KING: A PLAY, by PHILIP BECKER GOETZ, is a creditable piece of work. Mr. Goetz has chosen for his subject the famous invasion of Italy by Charles VIII of France in 1492, when he came to seize the throne of Naples, and with this he interweaves a really delicious love story. The dialogue is in blank verse, some of which is not as pliant and melodious as it might be, though there are passages of more than common charm. Mr. Goetz is happy also in much of his poetic phrasing, and the play is really interesting as a well worked out tale. The triumphant lover's speech which ends the drama is a genuinely delightful bit of poetic expression. The book is a quarto in brown boards. (Buffalo: The McDowell Press.)

The Little Gray Salons
Specialty Shops for Girls

Second Floor Old Building

DRESSING the young girl properly is no small problem. It is however one we have carefully studied. Here in these new and classically fitted French rooms will be shown permanently the authoritative styles for girls.

The suits we show are plain, well tailored models made of excellent material. Some are of the new whipcords in white or in colors with a distinctive belt or collar. Others are of taffeta with but little trimmings. Prices range upward from $25.

The new taffeta dresses show the simple lines appropriate for young girls, trimmed only with collars and cuffs of fine batiste. $30 and upward.

For other new fashions, write for our magazine *La derniere heure a Paris.*



1. Soft ribbed bengaline suit $85.



3. French evening dress $140.



2. Suit of white whipcord $37.50.

1. Soft ribbed bengaline silk is the material used for this suit. The jacket shows a French cut which will suit a young girl. The only trimming is a collar of white batiste edged by a knife plaited frill. In workmanship and style, this suit is excellent. This is a model which can be worn by small women. Sizes: 14-16-18. Price, $85.

2. Well made suit of white whipcord showing the new diagonal line. The coat, although slightly cutaway is girlish in effect. The collar and cuffs are of linen embroidered by hand in the corners. The frill is of finely plaited lace. The skirt is in tunic effect continuing the diagonal line down the side front. Soft messalines is used for lining the coat. Sizes: 14-16-18. Price, $37.50.

3. Imported French evening dress for a young girl made of cream colored chiffon over a white silk lining. Tiny little garlands of flowers give a dainty as well as a French trimming. The waist is trimmed by a fischu of softly draped chiffon, the skirt hangs in straight lines and shows the high-waist line—an empire dress in its prettiest adaptation for a young girl. Price $140.

4. A charmingly simple hat for a young girl is shown with the suit of white whipcord. It is black straw with a facing of finely plaited lace with a flat puffing of taffeta edging the under brim. A puffing of net over taffeta and a small garland of French flowers encircle the crown, caught at one side by a small blue bow. Price $18.

Our Custom Made Clothes

Our custom made regulation suits, top coats, and one piece dresses for young women and girls win the approval of the most critical. Regulation suits of serge in girls and juniors sizes, $16.50 and $18.50. In linen $13.50. Girls top coats of sheperd plaids or serge lined with silk $11. Russian dresses in children's sizes in serge $9. In white linen $5. In colored linens $6.50.

John Wanamaker

New York



1. Charming blouse of shadow lace $10.50

2. Well-tailored model of serge $38.50

3. Of black charmeuse $75.

Spring Gowns for the Woman of Distinction

1. A charming blouse of shadow lace, net and black chiffon which may be worn with the satin suit. The lace crosses in the front in surplus effect, showing chiffon between the panels. The waist is lined throughout with net and fitted below the waist with a peplum. Sizes 34 to 44, Price $16.50.

2. An attractive well-tailored model of serge is shown in the center. The taffeta and batiste trimming is in the same cream tint as the serge itself. A pretty feature is the little collar and chemisette of batiste which can be removed for laundering. The only touch of color is in the Persian trimming which trims the girdle in the front and the sash end at the side back. In style, material and workmanship this dress is excellent. Colors: cream white or dark blue piped with black. Sizes: 34 to 44, Price $38.50.

3. A distinctive suit of black charmeuse showing the new peplum effect. The collar which is also new in shape is of white chiffon bordered by a band of the charmeuse. Folds of satin and velvet form revers which show the one-sided notion. The mounted skirt is in the tunic effect slightly gathered at the side back where it closes. Sizes: 34 to 44, Price $75.00. The blouse shown on the seated figure—may be worn with this suit to form a three-piece costume. Its price is $16.50 extra.

John Wanamaker

Costume Salons New York *Second Floor Old Building*

Children's Outfitter



Smart dress for girl from 6 to 12 yrs. Made in rep, poplin or linen, $10 up. Velvet belt, $3.50.

I MAKE complete outfits for boys and girls—also for misses up to eighteen years.

For your little boy or girl I make garments distinctly above the commonplace. The use of Vogue Patterns is my specialty.

Estimates, sketches, samples and prices cheerfully submitted. Any Vogue Pattern made up to order.

The favor of a visit or letter is requested. A cheque with order facilitates prompt delivery.



Well-cut play frocks for boy from 2 to 6 years. This distinctive model comes in linen, pique or serge. Price $8.50 upward.

Miss ELAINE

401 West End Avenue

Cor. 79th St., New York City

ELEGANCES OF THE SMART LONDONER

Lofty Millinery Inspires Towering Coiffure Ornaments—Jewel Fads Come and Go—Interesting New Appurtenances of the Wardrobe

THE towering hight of the new millinery creations is also observed in the hair ornaments this season. Even jewelry has been affected by this craze to make oneself look several inches taller. Coronets, which last year took the form of a flat fillet of gems, this year are made in a high, upstanding design. Gemmed wings for the hair, or ribbon mounts, glittering with precious stones, will also be worn. These rise from the right-hand side instead of, as is more usual, the left, and are very high.

JEWEL FANCIES

To name a favorite jewel for the season of 1912 is almost impossible, for all the large couturiers are advising each of their patrons to adopt a certain jewel, and to make the color of the dress blend with it or at least to choose carefully the jewels worn with each gown.

Pearl chaplets for the hair and neck will be seen, but the braided necklet will be most popular. This may be due to the fact that only a few can afford a single row of matched pearls, whereas little seed pearls can be woven into a lovely braid and interlaced with diamonds at a much smaller cost.

Dainty little ribbon watches are being worn by some of the smartest women. These are made of pale tinted, velvet ribbon, studded down each side with tiny brilliants. The watch, which is no larger than a threepenny piece, is surrounded by small diamonds and is set at the end of the velvet. The velvet band is fixed to the dress with a diamond brooch in the shape of a bow, or it may be buckled to the wrist.

Lucky charms are still worn by the superstitious. One of the most popular at present is the black cat made of Irish bog oak, which is worn on a little black velvet ribbon. The black cat can be used as a pendant, but it is usually seen tied round the wrist with its black ribbon "lead."

Heavy earrings made of curious, tinted stones are being shown by several jewelers in Regent Street. They are almost grotesque in size, but they will appeal to those women who adopt an oriental style of dress. Red, blue and flame-colored stones, that gleam dully like an opal or amber rather than with the clear sparkle of the diamond, are much used. These large gems are set in silver claws and hung on a silver chain.

REVIVALS IN BIJOUX

Brooches have been out of fashion for some time, but this year will have a revival. This includes not only the little gemmed safety-pin for laces, but also brooches of larger and more solid design. Some weird but effective oriental looking brooches are formed of flat pieces of enamel in extraordinary shades of green and gold, green and blue, and orange and rose, surrounded by a narrow band of tiny stones to match.

Many will be glad to hear that the enormous rings are going out of fashion at last, for it was impossible to wear gloves over these gigantic jewels with any degree of comfort or without risk of ripping the gloves. There has been a revival of the flat setting seen in the days of our grandmothers, and even the little posy rings with an old-world motto printed inside may now be bought.

SARTORIAL DETAILS

Pale flesh pink tulle, now used as a tucker for many evening dresses, is especially becoming in a black gown. It is also being used to line veils, and with becoming effect, as it is so fine that it gives a very faint pink tint to the complexion. Black veils will not be so popular as black-and-white. These parti-colored veils are made by mounting the very finest black veiling, patterned with roses or lilies, over equally fine white tulle.

The three-tier dresses, reminiscent of the crinoline, yet giving the graceful lines beloved of the twentieth century, are being made in the shawl design. The material of each tier on the skirt is fringed out, and the bodice is draped like a "Great-Granny" shawl with deeply fringed ends fastened in front with an amethyst or cameo brooch.

Many of the new under-dresses show hand-painted stripes. For instance, a white chiffon powdered with crystal beads has broad stripes of rich mauve painted over the beads. This chiffon is mounted over pale blue and veiled above with mauve chiffon.

Bags are as elaborate as ever. The envelope design is the most in request, as it is flatter and has a neater appearance. These are being made in rich colored velvets embroidered with dull gold or aluminum thread, and bordered with braid or jeweled galloon. Bags of tarnished cloth of gold are embroidered with old sampler patterns.

Since silk fringe in all lengths and designs has appeared in all the shops and at prices sufficiently low to put them within the reach of even the slimmest purse, fastidiously exclusive women are using in its place a fringe of ostrich feathers. This adorns hats and scarfs and is usually of a color in strong contrast to the gown with which it is worn.

THE SMALL HANDKERCHIEF IN DEMAND

The tiny glove handkerchief has come back again and it is being made in the most elaborate designs. As much as four and five guineas is given for a single handkerchief made of lawn bordered with real lace and embroidered by hand with masses of tiny flowers.

Tiny handkerchiefs in colored lawns look pretty for morning wear, but are not encouraged for reception dresses. They are made in various shades; deep orange, pale green, and lavender are particularly popular. So many of the plain blouses have small breast pockets that these wee handkerchiefs are in general demand. Sometimes they are prettily embroidered around the hem with a scalloped border and a colored floral design.

WHEN YOU LEAVE TOWN

WHEN you leave town this spring, be sure that Vogue follows you. Even if you go into the wilds, Vogue will keep you "au courant" with the latest proceedings of the fashion world. At least two weeks' notice should be sent us if the next number of Vogue is to be received promptly at your summer address.



Two millinery extremes from Gainsborough, of London. The very tall "witch" hat of black tagal is edged with white straw, and at one side a white ostrich fancy is clasped under a jet cabuchon. The broad brim of the tan tagal hat is faced with black velvet and held back by a gold beaded ornament in which are thrust two long, old-gold lancer plumes



Fashions from

J. PACQUIN BERTHOLLE & CIE.

43 Boulevard des Capucines
PARIS



Madame Lapie, *the former "première" of the Rue de La Paix. PARIS, invites her American clientele to visit her new salons just opened at 26 rue Caumartin, Paris. (Phone 262-05.) Madame Lapie counts amongst her Parisian clients the leading actresses of the capital. The model shown above is one of the new little béguin hats in lace, trimmed with a large chrysanthemum.*

FRANCES FOX
THE SCIENTIFIC CARE OF THE HAIR

Nursing, Not Medicine

will be the salvation of your hair. Intelligent care will compel a response in stimulating the growth and restoring the natural beauty of your hair.

Take a two months' correspondence course of

Special Lessons on the Care of Your Hair

to maintain its future health. I will direct the treatment and furnish all necessary preparations to overcome premature grayness, dandruff, falling and faded, oily or brittle hair.

The full price of the course and treatment is $10. Write for particulars.

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The "Milton Abelson" Laces

"FINE AS A COBWEB"

EXQUISITE EXAMPLES of EMBROIDERIES

The 1912 NOVELTY

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AS SEEN BY HIM

(*Continued from page 21*)



expect satisfaction. At a recent investigation of a servant's character in a criminal action, half his former employers did not know the name of the person they had employed. Naturally, in large households, these details must be left to the housekeeper or the home steward, but these people should keep records and have some means of identifying those who have been discharged. Abroad it is a comparatively rare thing for a servant to be discharged, and then only for good reason, for they are chosen with care and only on high recommendation. Here we hire servants by the lot, and are surprised if our houses are robbed and if we have sheltered miscreants. The chatelaine of a small household, who herself does the hiring, will often give a reference to a dishonest or bad servant in sheer indolence or out of fear—another fertile ground for trouble. In a book on English servants, published some thirty years ago, there is this excellent advice:

"The treatment of servants by masters and mistresses greatly influences the services rendered; considerate masters and mistresses usually obtain good service from their domestics, and consideration is best shown by, as far as possible, not interrupting them in the performance of their duties, thus allowing of their being carried out with method and regularity.

"Again, inexperienced mistresses make the mistake of being over confidential with their servants at one hour, and expecting them to be over deferential the next. They are confidential respecting their own affairs and encourage them in idle gossip, forgetting that servants too often draw a long bow. On the other hand, an arbitrary and haughty demeanor towards servants is as bad. Servants should neither be treated in a too conciliatory manner nor in a too peremptory one. A hesitating manner is again a mistake. Servants, as a rule, are quick to take advantage of any weakness of character."

And I might add the warning, not to talk of servants before servants. This, of course, applies to small households. It is most embarrassing to have your hostess dilate on the defects of her cook or her chef at dinner, and have the butler and the footmen look as if they would like to poison you or stab you with a table knife. Servants, of course, are far from perfect, but I am sure they would not injure your mahogany, nor purposely dent your silver, nor smash your best china.

DEBTS OF DISHONOR

And another little weed—the payment of debts. A notable example of the wrong any neglect on this matter frequently may work is the case of a gentlewoman who was suddenly forced to support herself and her children. You see I am like the country gentleman of old who acted as magistrate and heard minor complaints and settled difficulties. This lady in distress opened a bonnet shop and obtained considerable fashionable patronage—an excellent thing in one way, but a great handicap in another, for fashionable people are not so careful about immediate payment of debts as others less fashionable. They buy things in the spring and then rush off to Europe or to some watering place without settling minor accounts. On one occasion when, after waiting nearly a year for the settlement of an account, this gentlewoman did take courage to write and ask for a cheque, she received a most scathing reply. She did get her money and she forfeited her customer. Yet this same great lady's name was at that time on a list, and very near the top, of patronesses for an entertainment for the betterment of working girls, and she is most active in various societies for the prevention of all sorts of things. Non-payment of debts is only carelessness half the time, but it often causes extreme suffering. Great ladies know that there is a constant fight going on among tradespeople for their patronage, and frequently they are encouraged to run up bills. But this is an unfair advantage to take, even if in some cases they have been teased into patronage by other friends or have been induced to purchase or order what they really did not need, because they wanted to help a struggling worker. There is little feudalism, these days, in our dealings with those who serve us. Each stratum of society is immersed in the spirit of commercialism.

DABBLING IN A SERIOUS QUESTION

And then there is the unsocial relation between employer and employees, the evil results of which often seriously affect higher circles of society. In some of the large shops and factories the employees are selected just as pieces of machinery, and are consequently as faithless to their employer as the latter is indifferent to their well being. A woman who has studied the situation carefully tells me that in Paris the employees in the ateliers of the celebrated modistes and couturiers feel a family pride in the work produced by the house, and that on special occasions, such as the eve of the Grand Prix, they willingly remain half the night to complete their work, and laugh and sing as they toil. I have been dabbling a bit in serious questions, in economic subjects and semi-socialistic theories. One must be in the fashion.

NEWS OF THE CLEVER SET

And now for a bit of news, which is by this time an open secret—that some of that set of fashionables, notabilities and artistic people who surround Mrs. Benjamin Guinness and who owe so much to her, are going to form themselves into a club, not for pleasure meetings in mutual drawing rooms, but for giving the public, as well as personal friends, a chance to enjoy their talent. Winthrop Ames's Little Theatre would make it possible for these enterprising men and women to give their clever little performances in an intimate publicity. This set has made a wonderful record during the past winter. There have been private concerts and recitals and some splendid costume affairs, especially in oriental modes. The dances given at the Thomas studio and at Mrs. Harry Payne Whitney's residence were indicative of what we might expect.

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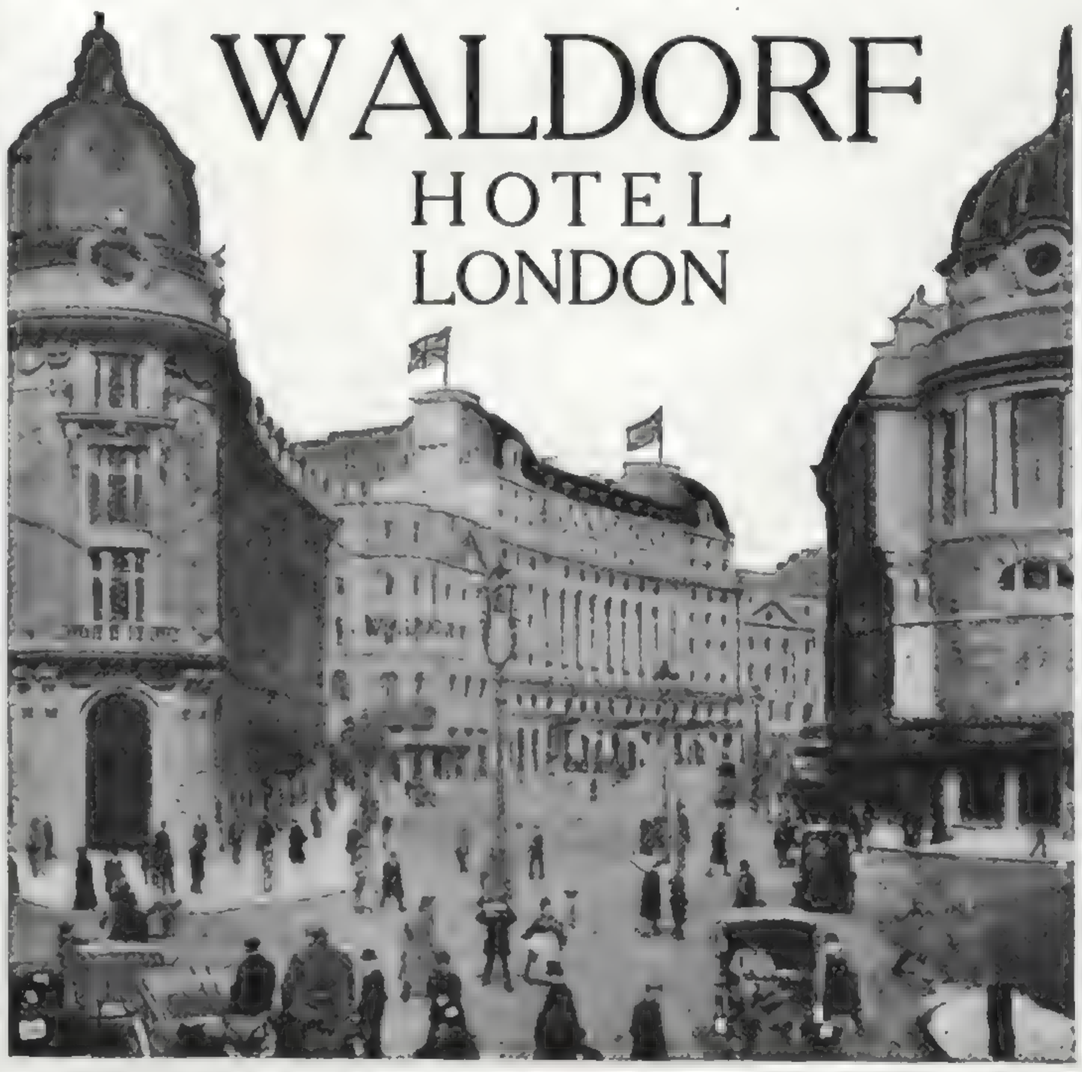
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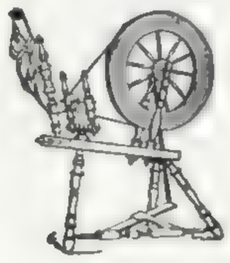
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EXPRESSIONS *of* PARIS MODES

(*Continued from page* 51)

front panels of the embroidered batiste reaching from neck to hem, and the sleeves, waist and full, draped sides or panniers are of the soft white mull.

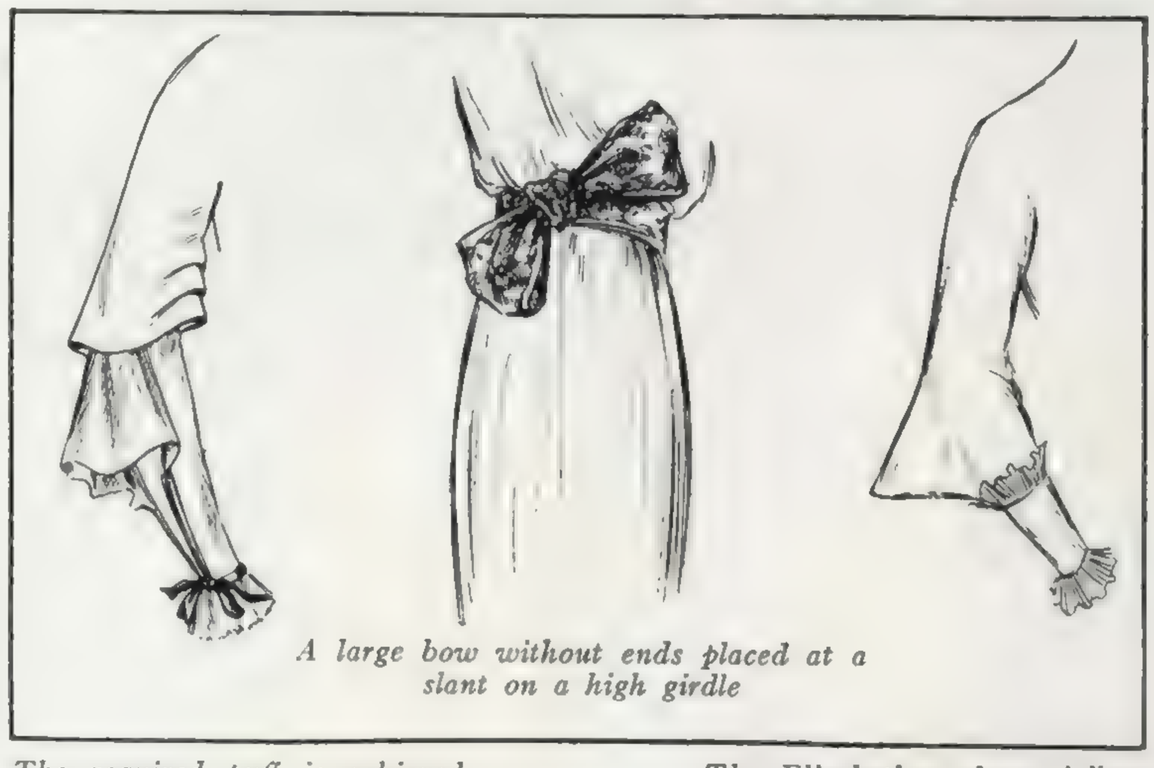
THE ELIZABETHAN SLEEVE

Following the lead of the Elizabethan ruche, sleeves are harking back to that same period, and in many of the evening coats offered by Béchoff-David the sleeves are gathered at the armhole, laid in wide plaits at the elbow in order to gain the necessary fullness, and at the hand hang wide and full, measuring not less than a yard in width. Sometimes they are trimmed with wide, turnback cuffs edged with plaited ruffles, sometimes with puffs and cordings of the silk. The long sleeves of taffeta gowns attain unusual fullness at the elbow, being often cut in a peculiar, loose, pointed end, as shown on the right of the cut on this page. The old-time angel sleeve forms the conspicuous feature in a stunning, long, tight-fitting, Béchoff-David coat and skirt suit of Nattier blue, twilled taffeta.

The combination of chiffon and net with taffeta or other thicker material is still popular, and the large majority of sleeves are made in this manner. The sketch on the left of the cut shows an original adaptation of this fashion by Martial et Armand; the outer, full, kimono sleeve is of changeable blue taffeta, and the undersleeve of black net is edged with the silk, which is laid in a wide, double box-plait at the elbow, and extends in two tapering ends from there to the wrist, where it is held in place by a piece of narrow black ribbon velvet, which ties at the back of the hand in a bow and long ends.



The panel sash, in a contrasting color, is set in the skirt and looped at the top



A large bow without ends placed at a slant on a high girdle

The required puff is achieved by the under-sleeve arrangement

The Elizabethan sleeve follows in the wake of the ruff



Deep bertha capes of lace are charming accompaniments to simple evening gowns

THE SHORT, FANCY JACKET

Many of the models shown by Béchoff-David are made with accordion-plaited skirts of crêpe de Chine, chiffon or taffeta, and are worn with short, loose-backed or belted-in, cut-away jackets of plain colored taffeta. The plaiting, which is a specialty of this house, is so fine that it gives to these soft materials the appearance of heavy, crinkled crêpe, and admits of being adjusted so that it envelops the figure like a sheath, fitting smoothly over the hips and clinging close around the feet.

Jeanne Lanvin is also showing quantities of short, fancy jackets in vivid colors to be worn with skirts of darker tone. She is using as trimming for the rough, loosely woven, hop sacking which is replacing serge, a great deal of canvas heavily embroidered with knots and cross-stitch. These are worked in worsted or rope silk of different colors in an old-fashioned, rag carpet design, which is most original and effective.

J. & J. Slater

Spring Styles



Regents

Perforated top and quarters made in tan ooze, gray ooze, patent leather and white calf. One inch and three-quarters covered military heel.

Small leather bows.



Men's Golf Boot

Quite the boot of the season. Plenty of toe room, and with a reenforcement at the instep that keeps the shoe up to the "last" and affords a much needed support to the ankle.

THE 1912 Spring and Summer models reveal a peculiar grace in design, with a marked leaning to increased foot comfort. Whether it be for dress, recreation, sport or business, there's a shoe for every occasion—exclusively distinctive and made with a fidelity to detail that has always characterized the Slater workrooms.

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"Piccadilly"

London cut combination, made with black russia vamps and white calf, gray ooze and brown ooze quarters, dark tan ooze vamps and light tan ooze quarters.

Inch and three-quarters covered military heels. Covered or cut steel buckles.



"Duchess"

Made in black russia and patent leather. Short tongue with covered buckles. Inch and seven-eighth heels. For afternoon wear.

NEW YORK and PARIS

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IN

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Model by Castel, Paris

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NEW YORK

THE WELL-DRESSED MAN

(*Continued from page 57*)

lapels nearly straight, and still others, a much curved front below the lapels. Otherwise, however, all follow much the prevailing cut of the sack jacket—natural shoulders, rather narrow sleeves and the close-setting skirts over the hips.

The finish of the dinner coat may also vary more or less as to the shape of pockets—one may have an outside breast pocket or not, as one likes—as to the number of buttons in front—though one only is preferred—and in the sleeves, but it is absolutely prescribed that the lapels be full faced and that all other details be almost exactly uniform. However, with fine basket weave or self-stripe materials a fine basket-woven or a self-striped silk facing is often used, and the velvet collar, though to be strongly advised against, is not entirely a dead issue.



U-shaped waistcoat of ribbed silk bound with white satin at opening and closed with pearl buttons

HATS AND SHOES

The rather extreme, flat brim of what may perhaps be called the foreign style, as illustrated in the center figure of the drawing (page 57), is the chief characteristic of the spring silk hat blocks, yet the more conservatively rolled brim, if more becoming, is the better selection, and this applies equally well to the derby shapes. The dimensions of one of the leading makers for young men's styles are: silk hat, 1⅞-inch brim derby, 2⅛-inch brim. Another hatter shows the derby with a brim 1¾ or 2 inches wide, with a ¾-inch roll for both styles, which is a little more than that of a first hatter's. The cloth band is more fashionable than the silk, and it is imperative that with full dress only the silk should be worn; with the dinner coat, only the derby.

The lasts and styles of evening shoes have in no way changed, but the light, patent leather bow pumps, as shown in the figure illustrated, while the correct thing for full dress, should not be worn with the dinner coat. Indeed, although a heavier soled pump has been made for it, its informality seems to favor the buttoned patent leather boot or the low shoe as somewhat better style.



With the dinner coat may be worn these gray silk hose striped and figured

CORRECT HABERDASHERY

Especially to be noted in evening accessories illustrated on this page are the long, sharp-pointed wing collar on the informal shirt and the length and width of both the formal white and informal black ties. With the dinner coat the matching waistcoat and black tie is correct, and the wing or band collar is to be preferred to the straight, standing-up poke point.

Simple studs of dull gold or mother-of-pearl are in better taste than jewels.

How.

in black, and heavy gray suède gloves fastened with a single pearl button



Formal dress shirt of self-striped piqué with turnback cuffs



Informal shirt with finely plaited linen front and turnback cuffs



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A BOTTLED DELIGHT

AFTER a morning's shopping nothing will recuperate you so much as one of the delicious CLUB COCKTAILS. They are the correct thing to offer your friends whenever they call. They are both a tonic and stimulant, and fill a distinctive place of their own. Easily served and appreciated by ladies and gentlemen alike. Buy some Manhattan and Martini, and ask your friends which they prefer. Of all dealers. Specify CLUB COCKTAILS.



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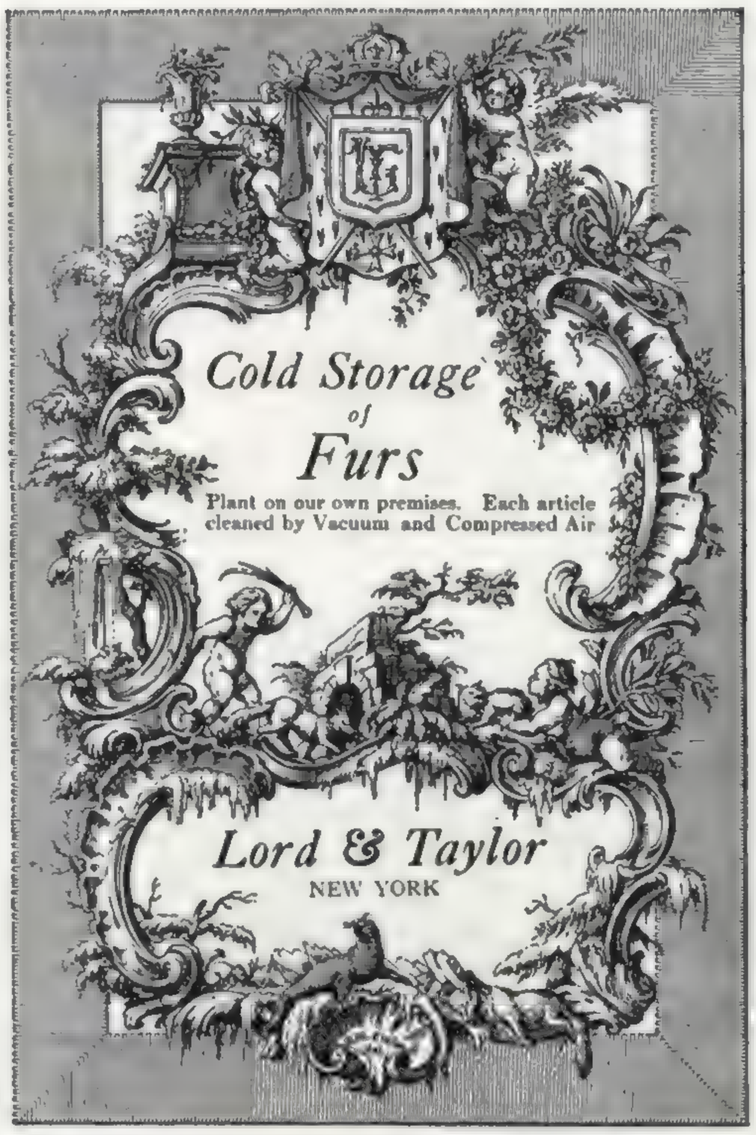
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ART NOTES



Water Color Paintings by Mr. John Singer Sargent and Mr. Edward Boit Recently on View at the Knoedler Galleries

THE wizardry of perfect painting, which John Singer Sargent seemed in danger of losing in his chosen medium of oils, has come back to him, freshened and vitalized tenfold, in his water color paintings. The exhibition of his work at the Knoedler Galleries, from March 16th to March 30th, held in conjunction with Edward D. Boit, revealed him to be the mastercraftsman, exhilarated to splendid productiveness by the charm of a new medium. He does not carry with him, in this foray into a new world, the solemn sense of his own importance, which was one of the chief contributing reasons why his earlier work went stale. His water colors play with their subjects genially and humorously. He has devised his paintings with many a deft flash of wit, and any amount of warm, humanizing sympathy. Virility they have, and robustness and magnificent color. But more than these is their quality of exuberant sprightliness and their message of the joy of living.

DELIGHTFUL ITALIAN LANDSCAPES

For them we can find it in our hearts to forgive Mr. Sargent even the atrocious pink, whipped-cream portrait of Miss Mathilde Townsend, which, we think, marked the uttermost edge of the ebbing tide of his genius.

How Mr. Sargent must have rejoiced in Italian gardens, while the sunny landscapes he is showing were in the making! A terrace at Corfu brims with the radiance of pure, raw, Italian sun. The Venetian scenes, "La Salute," "La Dogana," "Under the Rialto" and "I Gesuati," are flooded with light, though the remarkable faculty for telling the truth with paint, which never deserted Mr. Sargent even in his darkest hours, keeps the color tonality of these pictures down into the realm of deep shadows by which all true lovers of Venice come to know her.

In his portraiture and figure work, the painter is completely at home, of course, though after the revelation of his bewitching landscapes, it does not seem likely that he will be allowed to devote himself to figure pieces in the future with that engrossed devotion we have seen in him in the past. For humor, there are half-a-dozen little interiors wherein the figures group themselves cozily and none too daintily. In these Mr. Sargent has achieved rugged and definite characterization as well as comedy. For pure fascination, however, nothing in his exhibition can compare to the pale and enchanting lady in "A Cashmere Shawl."

SPACIOUS SCENES BY MR. BOIT

Mr. Boit sees life sanely and sees it whole, with a commensurate power and perspective. He seems never so at home as when sketching the whole of Park Avenue, as far as his eye can reach from the seventeenth story of "The Belmont," or the whole of Florence, Fiesole and the Arno's environs from the top of San Mineato. His smaller sketches have the same quality as the large ones—that of having been viewed through the wrong end of an opera glass. The square of San Marco, in Venice, has so enslaved his fancy that he has painted it twice, in identical lights, and from the same angle, and on a larger canvas than any of his works, except the New York view and the study of Florence.

Besides getting remarkable light and color into his pictures, and the quality of spaciousness by simple means, Mr. Boit has a sixth sense, which enables him to catch the personality of his cities. It is possible to stand in the center of the Knoedler Galleries and, without consulting a programme, tell, off-hand, which scenes are in Paris, which in New York, Florence and, of course, Venice. He has perfected a purely individual technique.

THE WINNER OF THE SHAW PRIZE

The Shaw prize for the best picture in the annual exhibition of the Salmagundi Club was awarded this year to Mr. William Vincent Cahill, for a charming, sunny, colorful figure piece. Mr. Cahill is a young painter, and is particularly fortunate to have recognition come to him so promptly, the more so as his unusual individuality of style and treatment would probably be caviare to the general public without the saving grace of official commendation.

The painting which won the Shaw prize shows a woman seated out-of-doors, against a delicate, trellised background. The enveloping atmosphere is especially well-painted, and the vexatious light and shadow values, in which so many young painters lose themselves utterly, are here dextrously manipulated.

BOSTON WILL SEE THE SCHELL PHOTOGRAPHS

Mr. Sherrill Schell has been invited by the Boston Art Club to give an exhibition of his photographs in their rooms some time during the latter part of April. This will be Mr. Schell's first exhibition, although his extraordinary pictorial work is well known both here and in Europe. It was, in fact, in Europe that he first received recognition as an art photographer. We have so little of the real art of photography in this country, as the term is understood in London, Paris and Berlin, that we are prone to overlook its increasing value as an adjunct to the fine arts, which Europe has long realized.

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H 123—HEAVY GROS GRAIN MOHAIR, FANCY CORDED SICILIAN. Black and Blue..... 1.25 yd.
H 124—WHITE HAIRLINE STRIPE. Black and Blue ground, light weight.. 1.25 yd.
H 125—BLACK HAIRLINE STRIPE. Cream ground, light weight..... 1.25 yd.
H 127—LUSTROUS SHADOW STRIPES. With cord, light weight, 17 colorings 1.25 yd.
H 128—SILK-LIKE PEKIN STRIPED MOHAIRS. Light weight, 17 colorings 1.25 yd.
H 129—MOHAIR CORD. In Black and Blue, light weight..... 1.25 yd.

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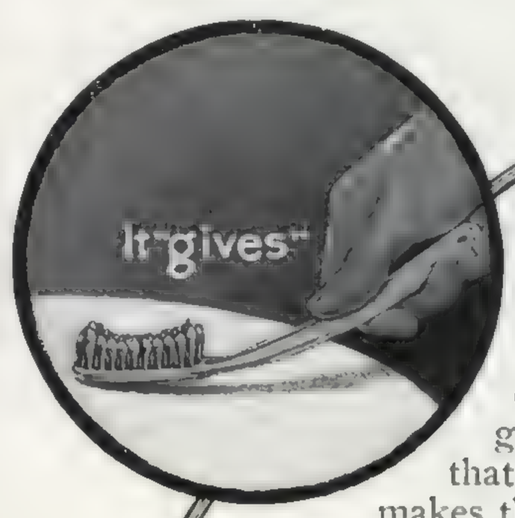
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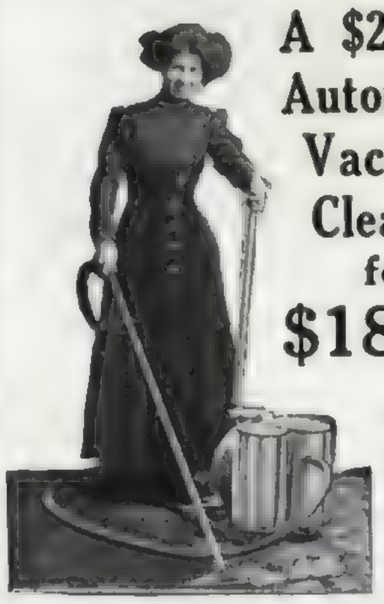
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Herr Arthur Nikisch, leader of the London Symphony Orchestra

MUSIC

The American Tour of the London Symphony Orchestra—Several Interesting Recitals by Well-Known Men Singers

WHEN musical commentators the world over, without regard to their patriotic zeal, their national affiliations and their personal ambitions, with one voice and one mind declare that a man has reached the topmost pinnacle of success in his musical career, it lifts from the shoulders of lesser chroniclers the necessity of devising fit and proper encomiums for his work. Thus it behooves us only to state that Herr Arthur Nikisch, acknowledged to be the greatest living orchestral conductor, came with his London Symphony Orchestra to America for a tour of twenty-one days, and in that time demonstrated beyond all possibility of doubt that the commentators and eulogists had not overstated his great genius.

The tour of the orchestra, which appeared at Carnegie Hall on April 8th and April 10th, was conducted under the personal patronage of King George. His Majesty has from the first held the idea that a visit to America by this, the finest of all symphony orchestras, would serve not only to pay a fitting tribute to Herr Nikisch, but would compliment us as a nation as well. Inevitably the audiences at this distinguished event were as large as could be packed into Carnegie Hall, and the enthusiasm was tremendous. The programmes follow:

For Monday Night.

Overture, "Leonora No. 3"...Beethoven
Symphony in C minor, No. 1...Brahms
Symphonic poem, "Francesca da Rimini," ..... Tschaikowsky
Overture, "Tannhäuser" .....Wagner

For Wednesday Night.

Overture, "Egmont" .....Beethoven
Symphony No. 6, "Pathétique," Tschaikowsky
Prelude and Liebestod, "Tristan und Isolde" ..... Wagner
Waldweben, "Siegfried" .....Wagner
Vorspiel, "Die Meistersinger"...Wagner

The Symphony "Pathétique," of Tschaikowsky, was selected for the second concert by popular request. An enormous number of letters from American musicians prevailed upon the managers of the tour to present it.

A RECITAL BY MR. MC CALL LANHAM

Mr. McCall Lanham, baritone, of the American Institute of Applied Music, held his annual recital of modern French and American songs, followed by a revival of Liza Lehmann's song cycle for quartette "In a Persian Garden," at the Plaza Hotel on March 28th. The programme follows:

Récit et air d'Azaël—"Ces airs joyeux"
L'Enfant Prodigue .....Debussy
Oh! si les fleurs avaient des yeux, Massenet
J'ai pleuré en rêve.....Hüe
Dis moi que tu m'aimes.....Hess
Soleils couchants .....Mercier
Je pense à toi.....Gramm
I arise from dreams of thee, Bruno Huhn
Proposal .....Bruno Huhn
A secret from Bacchus....Bruno Huhn
When I am gazing in thine eyes, Alexander Russell
My Heaven .....Alexander Russell
Sunset .....Alexander Russell
"In a Persian Garden"..Liza Lehmann

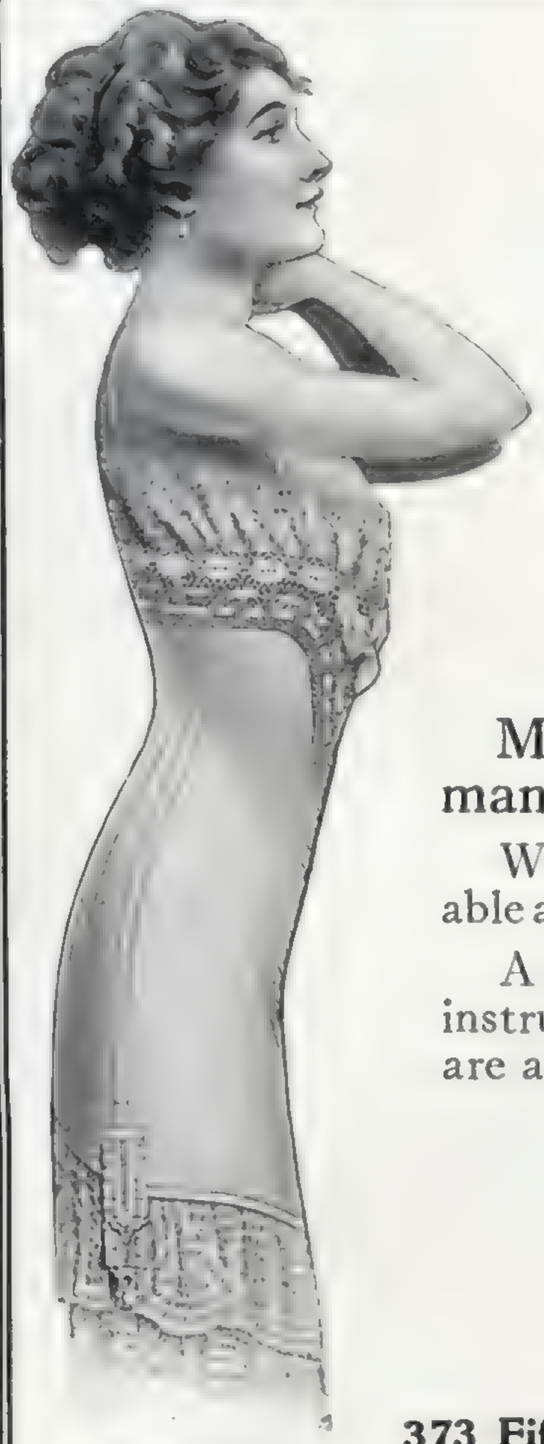
THE BISPHAM RECITAL

Mr. David Bispham gave a song recital at Carnegie Hall on March 22nd, the programme for which was as follows:

Oh, ruddier than the cherry ("Acis and Galatea") .....Handel
Commit thy ways (Passion music) Bach
The Impatient Husbandman....Haydn
The Frost scene.....Purcell
Non piu Andrai (Nozze di Figaro), Mozart
Creation's Hymn .....Beethoven
The Wanderer .....Schubert
The Hidalgo .....Schumann
May Night .....Brahms
Edward .....Loewe
Im Herbst .....Robert Franz
Nur Wer Die Sehnsucht Kennt, Tschaikowsky
Herbstrum .....Edward Grieg
Verborgenheit .....Hugo Wolf
Der Steinklopfer.....Richard Strauss
The pauper's drive.....Sydney Homer
L'heure exquise.....Reynaldo Hahn
The Pirate Song.....Henry F. Gilbert
When I was page.....G. Verdi
Danny Deever.....Walter Damrosch

MUSIC CALENDAR

April 13.—Vladimer de Pachmann, a piano recital, Saturday afternoon at 2:30 o'clock—Carnegie Hall.
April 14.—People's Symphony Orchestra, Sunday afternoon at 2:30 o'clock—Carnegie Hall.
April 14.—John McCormack, song recital, Sunday evening at 8 o'clock—Carnegie Hall.
April 15.—Miss Harriette Cady, a piano recital, Monday afternoon at 3 o'clock at the Berkeley Theatre.



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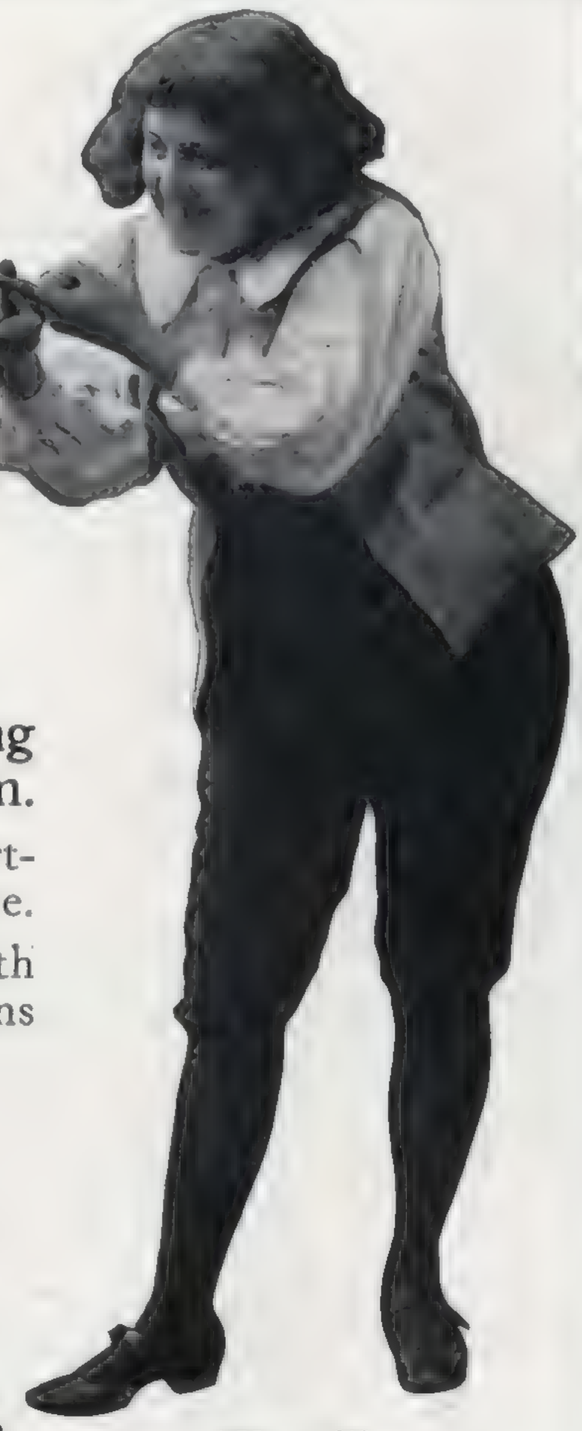
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Today—Send for our beautiful illustrated brochure of 150 Styles of the DeBevoise for Spring and Summer wear. Free, if you state your merchant's name.

SEEN IN THE SHOPS

(*Continued from page* 48)

triangular scallops, each one of which contains a little rabbit, is made of the finest linen thread and costs $2 a yard. A large assortment of medallions of the same exquisite fineness is also shown. They range in size and price from the tiny one-inch squares at 25 cents apiece to the eight-inch medallions costing $2.50 each. Some of the decorations of these last are very quaint; one depicts Aurora, goddess of the dawn; another gives a life-like picture of King Henry VI.

A good baby Irish lace, three inches wide with a straight edge finished with a picot, costs $4.75 a yard. The insertion to match, which is slightly narrower, is $3.50 a yard. An attractive and unusual picot edge, different from the ordinary picot by virtue of its rounded scallop, sells for 25 cents a yard. For those who desire it, however, the regular picot, so valuable for finishing, may be bought from 19 to 25 cents a yard.

THE NEW SUMMER WRAP

A French house has specially designed some quaint little jackets of changeable taffeta to wear with lingerie gowns, and these modish wraps are now to be seen at an exclusive model shop. They are made up in all sizes and vary in price from $30 to $35, according to the trimming. They are to be had in different shades of blue combined with green, pink and gold. Although all are cut on the same excellent lines and show the striking notes of the season—sleeves gathered into the armhole, extended back panel, cutaway front and one-button fastening—each one is different. One especially good model, priced at $30, is elaborately trimmed with shirred bands. These edge the collar, the cuffs of the three-quarter sleeves, the skirt and even outline the back panel, on which two silk-covered buttons are so placed as to give a slightly high-waisted effect. A single frog of corded silk fastens the jacket in front, and tiny frills of fine cream lace peeping from under collars and cuffs contribute an old-fashioned air to the wrap.

SMART READY-MADE FROCKS

In striking contrast to these old-time furbelows this same shop shows a simple summer gown of soft, white, cotton crêpe, trimmed only with the new Turkish toweling and touches of black velvet. The toweling, edged with a hemstitched band of crêpe, covers the entire waist, forming in front a square collar and in back a deep point which is slipped under a girdle of black velvet and extends six inches below it. A band of the same trimming edges the set-in sleeves, and a new note is the chemisette of black chiffon set in the round neck opening. The narrow skirt with a slightly raised waist-line is scantily gathered into the belt, and opens at the left side under a broad, hemstitched fold. A five-inch tuck just below the knees prevents a "slimsey" look, and a nine-inch band of the toweling finishes the skirt. On this band, in a line with the opening fold, are three large, black velvet buttons with false buttonholes of black, an arrangement that is repeated on the square collar. This excellently cut model is made in all sizes for $32.50.

Another model, custom-made rather than ready-made one would think from its finish and line, is made of pliable chiffon taffeta in a warm shade of brown. The straight skirt is trimmed about the lower portion with three shaped flounces of the taffeta. The bodice, with its normal waist-line, is perfectly plain, save for a tuck on each shoulder to give the needed fullness, and is completely covered back and front by an apron-like tab of heavy macramé lace in a deep coffee tone. These tabs are edged with narrow bands of the taffeta, and held in place on the shoulders by rim buttons of brown and écru silk. In the front the lace projects beneath the crush belt of taffeta in two little points, piped with silk and trimmed with buttons. In the back it also slips beneath the belt and forms two shaped tabs extending as far as the hips. Lace cuffs finish the three-quarter sleeves, which are slightly fulled into the normal armhole, and on the tiny yoke of macramé is placed a little bow. The price of this frock, in all sizes, is $42.50.



MATERIAL CONSIDERATIONS

For the cloth suit of the late spring and summer, some good Vigoreux suitings are shown. This smooth finished cloth, which shakes the dust easily and is admirable for traveling, much resembles the old-fashioned serge save for the invisible, interwoven stripe, bound by a running silk thread. It comes in tan, blue, black and gray, fifty-four inches wide, at $1.75 a yard. In the fashionable cream-white we have whipcords, Bedford and basket cords and the older, but always good, twill serge. A beautiful, creamy twill serge in a broad, diagonal stripe comes at $2.75 a yard. The same style cloth in a heavier, thicker weight may be purchased at the same price. The latter, as also a heavy, cream whipcord with a pronounced design at $3 a yard, are excellent weaves for polo coats. A new weave on the order of the basket weaves, is a cloth called by its manufacturer "oatmeal" cloth. In a warm cream, this material comes in forty-four inch width at $1.25 a yard.

A HOUSEHOLD CONVENIENCE

Of special interest to the housekeeper is an article which fills a long-felt need—a metal toilet cleaner which has recently been placed upon the market. It is simple in construction, consisting merely of a pair of tongs, nickel-plated on brass, which are very light in weight, strong and durable, and guaranteed not to chip, corrode or rust. To be used with it is an especially prepared paper, soaped and treated with a strong disinfectant. This paper comes in a box containing a dozen sheets, each large enough to be crumpled into a ball, which is grasped by the tongs. It is then dipped in the water and the bowl of the toilet scrubbed. When this is finished the paper is released from the tongs and is dropped down the pipe without the least danger of clogging it. Excellent results may also be obtained with a strip torn from a roll of ordinary coarse paper sprinkled with soap or grit powder, but there is little saving in this, as a box of the prepared paper costs but 25 cents.

The value of the new cleaner is self-evident. It does away with all the brushes and cloths so apt to retain germs, and, above all, it saves the hands, which many times are compelled to use strong acids. The tongs are a valuable possession in the household, for unnumbered are the uses to which they are adapted—for instance, grasping a mop or cloth to clean some spot hard to reach, and cleaning any receptacles where it is unpleasant to use the hands. In the sick-room they are equally valuable and are used in many hospitals. These metal tongs cost $1.50.

Note. — Addresses of shops will be furnished upon request, or the Shopping Department of Vogue will buy for you without extra charge.



C. COLES PHILLIPS ©

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Which will take place on

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THE course of the "ONYX" Hosiery during this quarter of a century has been one of Uninterrupted Progress and of Unvarying Excellence, which has been appreciated by the Men and Women of this Country who have been most Loyal in their support of and Demand for the "ONYX" Brand.

In recognition of this spirit of loyalty, we are offering through your dealer, on the date mentioned, the following Special Values:

FOR WOMEN:

Women's "ONYX" Black, White and Tan Gauze, Lisle with "DUB-L" TOP and High Spliced Heels; a very Superior Quality. Our regular 50c value which will be offered at the Anniversary Sale Price of **35c per pair—three for $1**

Women's "ONYX" Black Silk Lisle; Special Gauze Weight; "DUB-L" TOP; Reinforced Heel, Sole and Toe; Finest Quality of Mercerized Yarn. One of the regularly advertised 50c values. Anniversary sale Price **35c per pair—three for $1**

Women's "ONYX" Black Pure Thread Silk; Seasonable Weight; Splendid Value. One of our Representative numbers, containing all the Latest Improvements, as "DUB-L" Silk Tops, etc. Actual value $1.50 per pair. Anniversary Sale Price **$1 per pair**

FOR MEN:

Men's "ONYX" Black Silk Lisle. Our Best, Most Advertised and Most Reliable 50c quality; a number which has done more to build up our Men's Hosiery than any other. For this sale in BLACK only. Never sold at less than 50c per pair. Anniversary Sale Price **35c per pair—three for $1**

Men's "ONYX" Pure Thread Silk; Black and Colors, with Lisle Sole. Finest 50c silk value offered. Anniversary Sale Price **35c per pair—three for $1**

Look for your dealer's announcement in the daily papers on this date, April 17th, for full particulars, and if you cannot get service at the dealers from whom you always buy "ONYX" Hosiery, write us, and we will direct you to some dealer who can supply you.

Address Department I

Wholesale Distributors

Lord & Taylor

New York

I BUY MY REGINA HATS BEFORE I DO MY COSTUMES



That was the remark recently of one of America's best dressed women. It is a good plan to follow. The hat is the frame for the face—the face is always observed first before the dress. This is all the more reason why woman should pay more attention to her hat. Regina hats help you to distinction, to poise, to elegance and beauty.

Regina hats are made in tailored effects, semi-dress and dress styles. Some dealers say they are worth ten to twenty dollars more with a Paris label in them. Ask for Regina hats in good shops—and be sure and look for the Regina label.

Frankel, Frank & Co. Kansas City, Mo.

THIS EXQUISITE

AFTERNOON DRESS

IN CREPE METEOR

All colors

Black, Navy Blue,
Copenhagen, Grey,
Old Rose, Coral, etc.

TRIMMED WITH REAL HAND-MADE FILET AND IRISH LACE COLLAR AND CUFFS

Sizes 14 to 42

$37.50

Worth $60

Mail orders will receive our prompt attention



Ph.Weinberg's Son & Co.

290 Fifth Avenue, New York

Between 30th and 31st Streets

ROSO CORSET SHOP



$12.00 Coutil and Plain Batiste

Fashion Demands

reduced hips and low bust. My

Custom Corsets

comfortably mould and distribute flesh, producing an exquisite figure.

Patterns drafted for each individual.

Ready-to-wear corsets of my own make specially designed for the latest mode of dressing from $2.00 upward.

Strict attention given to mail orders.

Send for booklet.

27 W. 36th St., N.Y.C. Branch, 2281 Broadway
Phone 3063 Greely Phone 8233 Schuyler



Hand Made

Children's Ankle Ties designed to permit the healthy growth of the baby foot.

Sizes 5 to 8

Tan and Black Kid and Patent Leather	$2.00
White Buck -	$2.50



Children's Button Shoes, broad toes, re-enforced at arch to prevent any tendency to flat feet.

Sizes 5 to 8

Tan Russia - - -	$2.00
Black Kid - - - -	$2.00
White Buck - - -	$3.00

Frank Brothers

THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

Where Fashionable New York Men and Women Buy Their Footwear

Mme. Leonard

Manufacturer of

SELF ADJUSTABLE

MATERNITY DRESSES

Made in the Latest Styles



13607

Worn with the greatest of *comfort* and adjusts itself to all requirements throughout *all stages of maternity without detection* and can be worn in normal conditions as well without removing a button. It is adaptable to the finest gowns as well as the simplest dress.

I also carry a large assortment of dresses for normal wear.

All garments made on the premises to measure.

Send for catalog V.

No. 13607. All-over Eyelet Embroidery Dress—daintily trimmed with wide cluny band on skirt and forming bolero effect on waist, the design outlined with effective crochet balls. Buttoned in front with black buttons and further finished with handsome velvet ribbon sash adornment just above waist-line. This handsome dress may be had also in the best Jap Washable Silk, all colors, or in fine Cotton Voile.

Eyelet Embroidery, $21.50
Cotton Voile, $17.50 Jap Silk, $21.50
Made for Maternity, $1.50 extra

22 West 39th Street
NEW YORK

The World's Greatest

SILK STORE

Fourth Ave. at 24th St., N. Y.

Imported Silks at Manufacturer's Prices

WE always show a comprehensive display of gorgeous and exclusive silk creations, received from our mill connection in France.

These are the silks that *"les grandes dames"* are wearing on the *Champs Elysees.*

These are the silks that inspire the great modists—like Worth, Paquin, Drecoll, Redfern, La Ferriere, Doeuillet, Doucet, Collot Souers—to style creations that delight the fashion world.

NO sooner is a new idea evolved by the skilled French designers, than our mill connection in France produces it on their magic looms and sends it to us by fast steamer.

Among our displays of imported silks are:

Wonderful Hand Printed Chiffons and Voiles—covered with giant flowers, each flower a masterpiece of art.

Delightful new Ombre Effects, gorgeous tissues, whose delicate shades verge into full rich colors.

New Hand Printed Crepe de Chines—huge floral effects that will enrapture you.

Beautiful Broche Chiffons—magic tissues that fairies might have embroidered.

Warp Printed Taffetas that have caught every color and shade born to the artist's palette.

OUR display of imported creations will give you a fresh insight into the dress possibilities of silk. We sell these glorious fabrics to you by the yard at manufacturers' prices.

TO the woman who is not within shopping distance of New York, we recommend the store in her locality that advertises R. & T. Silks. It is the store for silks of advanced style and utmost value. If there is no such store there we will supply you direct.

Mills to Consumer — R&T SILKS — Looms to Wearer

Rogers Thompson Givernaud Co.

Fourth Ave. at 24th St., N. Y.

AS PARIS PRESENTS THE BLOUSE

The Tailored Suit Brings with It a Host of Novelties in Dainty Blouses, Mannish Vests, and Jabots with a Touch of Color—The Cape Collar an Adjunct to the Lingerie Frock





One of Chéruit's fancy, mannish vests to wear over a lingerie blouse with a tailored suit; it is of yellow and white reversible, corded silk



From Frank comes this shirt of white batiste with a front band and the pointed turnovers on collar and cuffs embroidered in dull blue

Drécoll pleasingly expresses himself in a white satin blouse with the new, high half-collar, a double, frilled jabot and tightly buttoned sleeves



Cape collar of changeable green and blue taffeta to wear with lingerie dresses; one point of the triangle falls at the back, and the other two tie in big loops at the side. From Weeks

Manifestations of the new mode are the wide, double jabot and the long, tight, set-in sleeves ruffled at the hand and up the lower arm

A Frank lingerie blouse with the fall of scalloped jabots, the sleeve ruffles and the turndown points on collar all embroidered in green





SPRING
SUMMER
1912

The Schwartz Corset

DESIGNED FOR THE INDIVIDUAL
FITTED TO THE INDIVIDUAL

CONFORMING to
Every one of Fashion's supple lines, but not at the expense of physiological requirements—
resilient, pliant and form-supporting, a true *aid* to Nature in the moulding of a perfect figure.

SPECIALIZING:
The Schwartz BONELESS MODELS—
giving evidence of the value of the inimitable Schwartz workmanship.

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BACCHANALE PERFUME

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A Wonderfully Delicate Fragrance that Delights the Senses

Other "Viville" Perfumes - *L'Eveil, Rose Capiteuse, Napoleon.*

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LASKER and BERNSTEIN

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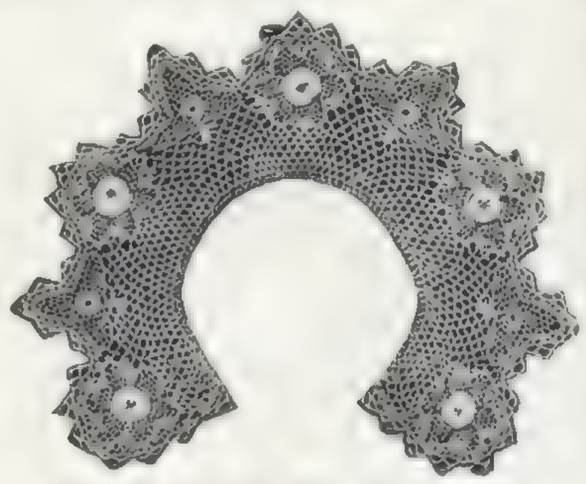
A typical Maurice value:

Street and Party Dress

NEW CHIC MODISH

Illustration presents copy of a smart foreign model for debutante or matron—back, front and sleeves exquisitely trimmed with linen Cluny lace, Venise design, cluster tucks around bodice; 6 in. band of linen Cluny encircling entire hem. All sizes, 14 to 44. Real value $12.00.

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Real baby Irish Dutch collar, roses and medallions in relief. The very latest Venise design. Value $2.25. Special "Maurice" price $1.25.

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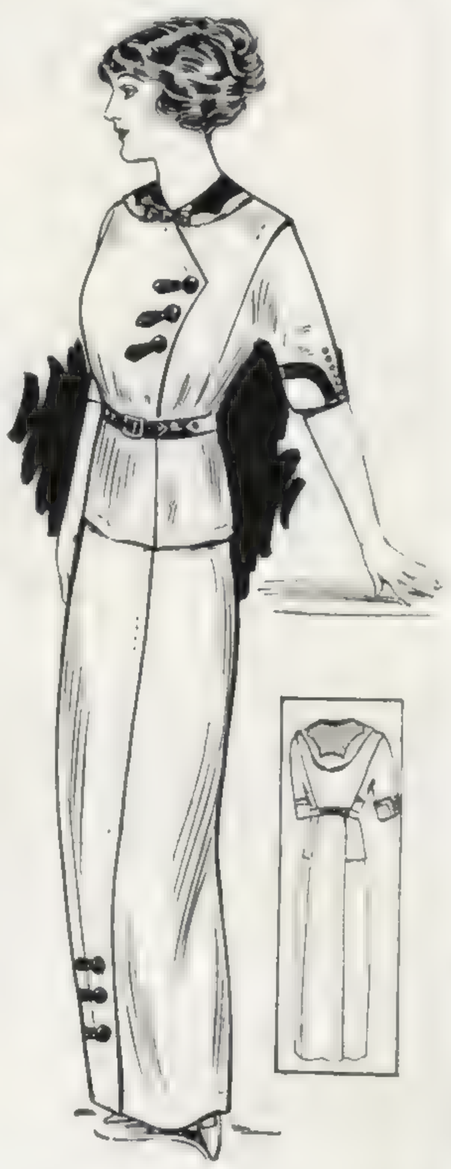
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GOWNS :: SUITS :: BLOUSES

Our reputation for the production of models that are exclusive and ultra is fully exemplified in our present showing of Gowns, Suits and Blouses for Spring and early Summer service; particular attention having been paid to meeting the requirements of the well gowned women of moderate income.

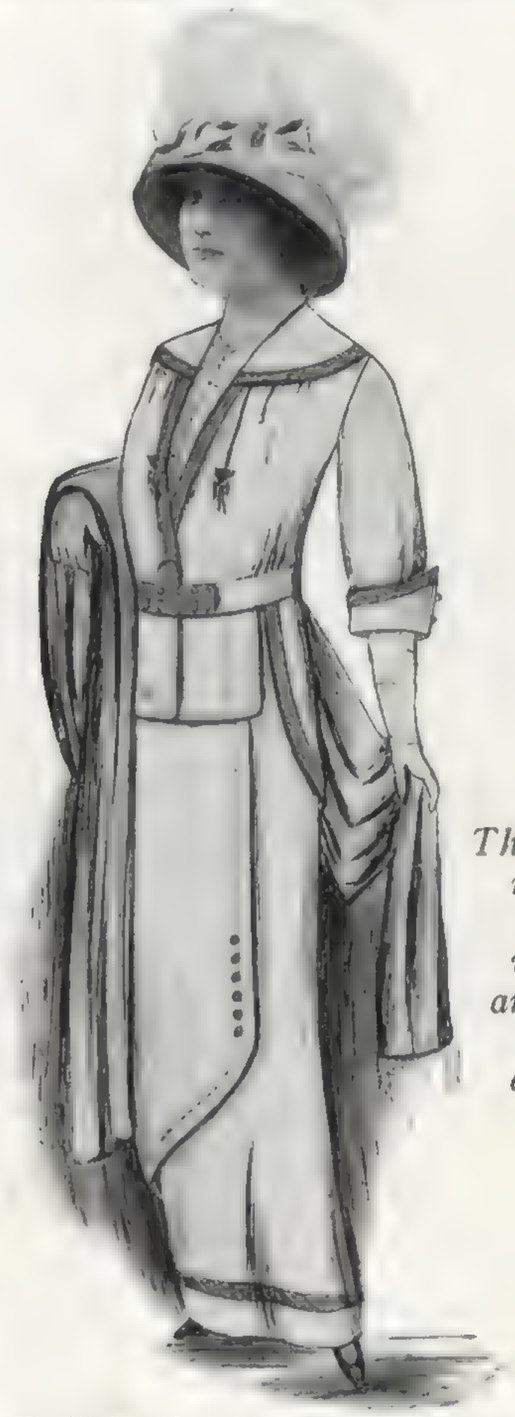
This fetching frock is made coat style, in one piece. The material is an exceptionally fine quality French linen, and the tailoring is of the highest standard of excellence. It may be had in white, trimmed in Copenhagen, Wisteria, Lavender, Coral or Leather, or in any prevailing shade with black or self trimming. The belt is of patent leather.

$16.50



M. & I.
WEINGARTEN
Ladies' Tailors and Furriers
Superb Exhibition of
SPRING MODELS

in Suits, Coats and Evening Wraps, including Masterpieces by the World's Foremost Designers, together with creations and adaptations original with this establishment. These adaptations are notable for their rarely effective harmonizing of extreme smartness with the best ideals of elegance, taste and distinction.



This highly effective model is in light blue Tyl Tyl with white braid and embroidery and buttons of blue and white wool. Price $115.

Exceptional Facilities for the Prompt Execution of Out-of-town Orders, with complete satisfaction guaranteed

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CORRESPONDENCE INVITED

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534 Fifth Avenue New York

A cordial invitation is extended you to view the display of
Imported Millinery
Lunshades and French novelties

Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery work rooms.



SOCIETY

Died

NEW YORK

Bacon.—On March 13th, at Cairo, Egypt, Henry Bacon, aged 72 years.

Carhart.—On March 18th, Amory S. Carhart.

Fairfax.—On March 13th, Mary Kirby, wife of the late Dr. Henry Contee Fairfax and mother of Lord Fairfax.

Lorillard.—On March 16th, Kathleen Leslie, wife of Beekman Lorillard.

Renwick.—On March 19th, at his home at Short Hills, New Jersey, Edward Sabine Renwick.

Spencer.—On March 14th, at his home, 7 East Eighty-sixth street, Lorillard Spencer.

BALTIMORE

Bowyer.—On March 15th, at Tampa, Fla., Rear Admiral John M. Bowyer.

BOSTON

Bates.—On March 11th, at his late residence, Theodore C. Bates.

PHILADELPHIA

Biddle.—On March 14th, at her late residence, 2020 De Lancey Place, Katherine C. Biddle.

Melville.—On March 18th, at his late residence, Rear Admiral George Wallace Melville, aged 72 years.

Spangler.—On March 19th, Dr. H. W. Spangler, aged 54 years.

Engaged

NEW YORK

Anthony-Williams.—Miss Ethel Rowan Anthony, daughter of Mr. and Mrs. Alfred Rowan Anthony, to Mr. John Kennedy Williams, Jr., of Fort Pierce, Fla.

Boyd-McCreery.—Miss Margaret Imlay Boyd, daughter of Mr. and Mrs. John Taylor Boyd, to Dr. Forbes R. McCreery.

Dominick-Leslie.—Miss Dorothy Dominick, daughter of Mrs. Alexander Dominick, to Mr. Elwyn Erving Leslie, son of Mr. and Mrs. George R. Leslie, of Flushing, L. I.

Johnson-Kelley.—Miss Mildred Page Johnson, daughter of Mrs. Charles E. Bayne, to Mr. Augustus W. Kelley, Jr.

Prentice-Williams.—Miss Carol Spence Prentice, ward of Miss Clara B. Spence and Miss Jessie P. Prentice, to Mr. Otto N. Williams.

Treat-Clark.—Miss Dorothy Hastings Treat, daughter of Mr. and Mrs. Charles Payson Treat, to Mr. Joseph H. Clark, of Brooklyn.

Tuckerman-Draper.—Miss Dorothy Tuckerman, daughter of Mr. and Mrs. Paul Tuckerman, to Dr. George Draper.

Wetmore-Sargent.—Miss Dagmar Wetmore, daughter of Mrs. James W. Markoe, to Mr. Charles S. Sargent, Jr.

BALTIMORE

Perine-Thomas.—Miss Annie Perine, daughter of Mr. and Mrs. E. Glenn Perine, to Mr. G. W. Holmes Thomas, of Evanston, Ill.

Ridgely-Bell.—Miss Lisa Howard Ridgely, daughter of Mr. and Mrs. Otho Ridgely, to Mr. Henry Lawrence Bell, of Bayside, L. I.

Stirling-Thom.—Miss Margaret Stirling, daughter of Rear Admiral Yates Stirling, U.S.N., to Mr. J. Pembroke Thom.

BOSTON

Brewer-Whitney.—Miss Madeleine T. Brewer, daughter of Mr. and Mrs. Joseph Brewer, to Mr. Byam Whitney.

Caldwell-Jackson.—Miss Mary Louise Caldwell, daughter of Mr. and Mrs. James L. Caldwell, of Lafayette, Ind., to Mr. Frederick Gray Jackson, son of Mr. and Mrs. Patrick Tracy Jackson.

CHICAGO

Brentano-Anderson.—Miss Carola E. Brentano, daughter of Mr. and Mrs. Theodore Brentano, to Mr. Randall Anderson, son of Mr. and Mrs. George Anderson.

Greeley-Russell.—Miss Helen Greeley, daughter of Mr. and Mrs. George T. Greeley, to Mr. Edmund A. Russell, Jr.

Hately-Lester.—Miss Margaret Hately, daughter of Mr. and Mrs. John C. Hately, to Mr. John Bingley Garland Lester, son of Mrs. Lester Lester, of Semaphore House, Guilford, England.

Robbins-Goodman.—Miss Marjorie Robbins, daughter of Mr. and Mrs. Henry S. Robbins, to Mr. Kenneth Sawyer Goodman, son of Mr. and Mrs. W. O. Goodman.

PHILADELPHIA

Disston-Grant.—Miss Marjorie Disston, daughter of Mr. and Mrs. Jacob S. Disston, to Mr. Patrick Grant, 2d, son of Judge and Mrs. Robert Grant, of Boston.

Fell-Stewart.—Mrs. Ethel Abercrombie Fell, daughter of Mr. and Mrs. Francis P. Abercrombie, to Mr. John Stewart, 3d, of New York.

PITTSBURG

Ferguson-Tilford.—Miss Helen Morewood Ferguson, daughter of Mrs. Edmund Morewood Ferguson, to Captain James Dean Tilford, U. S. A.

ST. LOUIS

Long-Graham.—Miss Christine Graham, daughter of Mrs. Benjamin B. Graham, to Mr. Breckinridge Long, son of the late William Studevick Long.

Jackson-Hornsberger.—Miss Sallie Vest Jackson, daughter of Mrs. George P. B. Jackson, to Mr. Robert Stephen Hornsberger, of Virginia.

WASHINGTON

Graham-Payne.—Miss Mary Kennedy Graham, daughter of Mr. and Mrs. F. Worden Graham, to Midshipman R. G. Payne, U.S.N.

Hodges-Achers.—Miss Frances Hodges, daughter of Colonel and Mrs. Harry F. Hodges, to Lieutenant Albert Highlands Achers, Corps of Engineers, U.S.A.

Wright-Fleming.—Miss Alice Liston Wright, daughter of Justice and Mrs. Dan Thew Wright, to Mr. Robert V. Fleming.

Weddings

NEW YORK

Burrage-Baxter.—On April 9th, at the Church of the Heavenly Rest, Mr. Russell Burrage, of Boston, and Miss Katherine Baxter, daughter of Mrs. George White Baxter, of Knoxville, Tenn.

(*Continued on page* 86)

W. & J. SLOANE

WASHINGTON NEW YORK SAN FRANCISCO

WE take pleasure in announcing that on Monday, the eighth of April, we occupied our new building at Fifth Avenue and Forty-seventh Street, with complete new stocks of high-class Floor Coverings and Furniture.

Your inspection of the premises and the merchandise is cordially invited.

FIFTH AVENUE and 47th STREET, NEW YORK

IMPORTED
WHITE BUCKSKIN BOOT



STYLE NO. 8133.

Princess Model, flexible welt sole. A most effective design, at the pair $8.00

Style No. 8068 WHITE BUCKSKIN BOOT, good quality. $5.50

Same in PUMPS..... $5.00

JACK'S SHORT VAMP SHOES for Town and Country Wear on all occasions, are beautifully pictured and fully described in our Catalog H, sent free upon request.

PRICES FROM FOUR DOLLARS THE PAIR.

Perfect service by mail is guaranteed.

NOTE:—An exact record of the last and size of all shoes purchased from us is kept on file, making re-ordering convenient.

A complete line of "Onyx" Hosiery

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PHONE MAD. SQUARE 7053.

Gaede

For Spring

Spring Bonnets,
Tailored Suits,
Evening Gowns,
Tea Gowns
Custom Corsets,
Fine Lingerie,
Trosseau Sets,
Riding Habits.

Latest creations for Spring and Summer. Correct styles for the well gowned woman.

Your inspection or the favor of a letter is invited.

1732 Chestnut Street, Philadelphia

THE GARTER WITH NEWPORT THE GUARANTEE
TRADE MARK



Cannot tear the most delicate stocking!

Very simple to adjust and easy to wear. Does not impede the circulation. Worn with the corset supporter.

HOLDS stocking up smoothly corset down firmly

Try the **"Newport Garter"** at our expense.

Satisfaction guaranteed by money refund ticket in each box

PRICES 50 CENTS, $1.00, $1.50.

At all notion departments or sent postage prepaid.

Colors—black, white, tan, pink, and blue. Two sizes—regular and large

Send for descriptive circular

NEWPORT MFG. CO., 238 West 23rd Street, New York

Dorothy Ford

2231 BROADWAY
NEAR SEVENTY-NINTH STREET



This model in leather color—hand drawn ramy cloth with black velvet belt and bow at neck—Crochet buttons to match the material in gown—made in all colors. Special attention is given to sizes for misses and little women.

SPECIAL PRICE, $27.50

Blouses daintily trimmed in real laces and hand embroideries.

Prices from $3.50 and up.

Send for copy of my booklet describing new spring models.



Liquid Powder
for
Milady's Evening Toilet

SPRINGTIME Beauty Cream is unexcelled for use under artificial light, where a powder is needed that will whiten and beautify the skin while being at the same time undetectable and adherent.

Especially is it adapted for the ballroom and the requirements of the modern dance.

It is not the ordinary preparation of this kind, but a strictly high-grade product and guaranteed by us to be harmless.

Applied with a velvet sponge over a suitable foundation (preferably our Milk of Cucumber and Orris) and gently rubbed down with chamois to prevent streaking, this preparation imparts a soft bloom to the skin that is captivatingly youthful.

Its simplicity of application makes it a favorite also for daytime use.

Made in flesh and white tints.

On sale at all good shops at 75c. per bottle.

Send us Ten Cents for a dainty miniature package of Violet Toilet Water Brut.

The Hanson-Jenks Company
PERFUMERS

149 West 36th St. NEW YORK

SOCIETY

(*Continued from page 84*)

Carse-Houghtaling.—On April 9th, at the Church of the Ascension, Mr. Henry Ranney Carse, and Miss Irene Houghtaling, daughter of Mr. and Mrs. Warren R. Houghtaling.

Coleman-Pickhardt.—On April 8th, at the home of the bride, Mr. Jere Coleman, of Arlington, Mass., and Miss Edith Pickhardt.

Derby-Hubbell.—On April 8th, at St. Thomas' Church, Mr. Robert Mason Derby and Miss Ruth Rossiter Hubbell, daughter of Mr. and Mrs. Charles Bulkley Hubbell.

Haskell-Clarkson.—On April 8th, Mr. E. Kirk Haskell and Miss Gladys E. Clarkson, daughter of Mr. and Mrs. Ashton C. Clarkson.

Howe-Davis.—On April 13th, at the Church of the Incarnation, Mr. Lawrence Howe, son of Mr. and Mrs. Fisher Howe, of Boston, and Miss Hester Davis, daughter of Mr. and Mrs. Howland Davis.

McFadden-Buckley.—On April 11th, at the home of the bride, Mr. Phillip G. McFadden, of Philadelphia, and Miss Annette Buckley, daughter of Mrs. Richard W. Buckley.

Williams-Winslow.—On April 11th, in Grace Church Chantry, Mr. Gordon Williams, of Baltimore, and Miss Margaret Winslow, daughter of Mr. and Mrs. Francis D. Winslow.

BOSTON

Wight-Crocker.—On April 9th, at the home of the bride, Mr. Delano Wight and Miss Margaret Crocker, daughter of Mr. and Mrs. George Glover Crocker.

CHICAGO

Brown-Deshler.—On April 15th, at the home of the bride, Mr. Charles Edward Brown and Miss Helen Deshler, daughter of Mr. and Mrs. William G. Deshler, of Columbus, Ohio.

CINCINNATI

Waters-Cooke.—On April 8th, Dr. John Wright Waters, of Indianapolis, Ind., and Miss Helen Cooke.

NEW ORLEANS

Seaman-Eustis.—On April 10th, at the home of the bride, Mr. Harold H. Seaman, of Milwaukee, and Miss Maud Eustis, daughter of Mrs. Cartwright Eustis.

PHILADELPHIA

Clement-Geyelin.—On April 8th, Mr. Charles Francis Clement and Miss Marion Geyelin, daughter of Mr. and Mrs. Henry Laussat Geyelin.

Robinson-Samuel.—On April 11th, Mr. Francis W. Robinson, and Miss Rebe Samuel, daughter of Mr. and Mrs. Frank Samuel.

Wood-Wheeler.—On April 9th, at St. Mark's Church, Mr. Robert Leaming Wood and Miss Sophia Wheeler, daughter of Mr. Andrew Wheeler.

ST. LOUIS

Bascom-Holliday.—On April 10th, Mr. Charles E. Bascom and Miss Ida Holliday.

Brown-Wilson.—On April 4th, at the home of the bride, Mr. Reed McClellan Brown, of Dayton, Ohio, and Miss Julia C. Wilson, daughter of Mr. and Mrs. S. G. Wilson.

Weddings to Come

NEW YORK

Claflin-Low.—On April 30th, in the Church of the Ascension, Miss Elizabeth Stewart Claflin, daughter of Mr. and Mrs. John Claflin, to Mr. Abbot Augustus Low.

Hayden-Macy.—On April 18th, at the home of the bride, Miss Dorothy Hayden, daughter of Dr. and Mrs. James Raynor Hayden, to Mr. Alfred Macy, son of Mrs. William H. Macy, II.

Merle-Smith—Pyle.—On April 29th, at the home of the bride, Miss Anita Merle-Smith and Mr. James McAlpin Pyle.

Morgan-Goadby.—On May 4th, at Newport, Miss Joanna Morgan, daughter of the late William Rogers Morgan, to Mr. Arthur Goadby, of New York.

Quennell-Gallatin.—On April 24th, at the Church of the Ascension, Miss Beatrice Arundel Octavia Quennell, daughter of Mrs. Robert G. Quennell, and Mr. Albert H. Gallatin, son of Mrs. James Gallatin.

Sturgis-Whitman.—On April 23d, Miss Mary Lyman Sturgis, daughter of Mrs. Robert Sturgis, to Mr. Armitage Whitman.

Worthington-Roper.—On April 30th, at St. Barnabas Church, Irvington, N. Y., Miss Valerie Worthington, daughter of Mrs. Henry F. Worthington, to Mr. Langdon Heywood Roper.

ATLANTA

McWhorter-Erwin.—On April 24th, at the home of the bride's parents, Miss Camila McWhorter, daughter of Judge and Mrs. McWhorter, and Mr. Andrew Cobb Erwin.

BOSTON

Sturgis-Cooper.—On April 24th, in Emmanuel Church, Miss Gertrude Sturgis, daughter of Mrs. Russell Sturgis, and Mr. Dexter Cooper, of Keokuk, Iowa.

PHILADELPHIA

Ehret-Francine.—On April 27th, at the country home of the bride, Pine Top, Edgewater Park, Miss Emilie D. Ehret, daughter of Mr. and Mrs. Harry Ehret, to Dr. Albert P. Francine.

ST. LOUIS

LaMotte-Hunt.—On April 27th, in the New Cathedral, Miss Harriet La Motte and Mr. Theodore Hunt.

ST. PAUL

Peabody-Hoke.—On April 27th, at the home of the bride's parents, Miss Caroline Grahfs Peabody, daughter of Mr. and Mrs. Alexander M. Peabody, to Mr. George Hoke.

SAN FRANCISCO

Foster-Green.—On April 20th, at the home of the bride, Miss Marie Louise Foster, daughter of Mr. and Mrs. Charles J. Foster and Mr. Eldridge Green.

WASHINGTON

Alvord-Rutherford.—On April 25th, at Fort Totten, N. Y., Miss Katherine Alvord, daughter of Lieutenant Colonel Benjamin A. Alvord, U. S. A., to Mr. Reginald Rutherford.

Receptions, Dinners and Dances

Dinsmore, Mrs. William B.—On April 10th, a dinner dance for Miss Helen D. Huntington.

Hostetter, Mrs. Theodore.—For her daughter, Miss Greta Hostetter, on April 9th, a dinner dance at Sherry's.

Leap Year Subscription Dance.—At Hotel St. Regis, on April 9th.

Entertainments Given for Charity

Bazaar at the Hotel Gotham.—On April 13th, for the benefit of the Loretto Mission, in Elizabeth Street. Among the patronesses are: Mrs. J. Duncan Emmet, Mrs. Robert J. Collier, Mrs. Schuyler N. Warren, and Mrs. Reginald C. Vanderbilt.

Entertainment at the Plaza.—On April 16th, a play entitled "An Arabian Nightmare," given by Auxiliary XIX, for the Stony Wold Sanitorium.

Indian Lace Bazaar at the residence of Mrs. Vanderbilt.—On March 21st, an exhibition and sale of laces under the auspices of the Sybil Carter Indian Mission. Among the patronesses were: Mrs. Goelet, Mrs. Levi P. Martin, Mrs. Charles B. Alexander, Miss Mabel Choates, Mrs. William Douglas Sloane, and Mrs. Franklin D. Roosevelt.

Society Performance of the Mikado.—On March 22d and 23d, at the Plaza, given under the auspices of Mrs. Spence's School Society for the Benefit of Tuberculous Children. The caste included: Miss Catherine Burton, Mrs. S. Hinman Bird, Mrs. Benjamin Fairchild, Miss Carol Harriman, Miss Grace Henry, Miss Vouletti Proctor, Miss Nathalie Kelley, and Miss Jeannette McAlpin.

Musical for the Children's Ward of the Flower Hospital.—On March 24th, at the home of Dr. and Mrs. Royal S. Copeland, 58 Central Park West.

Concert of the Symphony Club of New York.—On March 28th, at the Waldorf Astoria, for the benefit of Auxiliaries Nos. 2 and 3, of the Stony Wold Sanitorium. Among the patronesses were: Mrs. August Belmont, Mrs. Howard Brokaw, Mrs. William E. Iselin, Mrs. Morris K. Jessup, Mrs. H. Van Rensselaer Kennedy, Mrs. W. Goadby Loew, Mrs. French Vanderbilt and Mrs. George Henry Warren.

BERTHA



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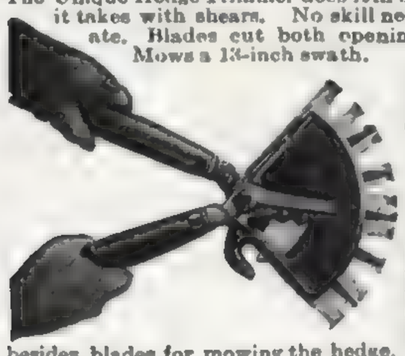
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FASHION DESCRIPTIONS



Reverse views of models shown on page 24

PAGE 28.—LEFT FIGURE.—Costume of reddish-brown charmeuse, banded on jacket and skirt with Venise lace. Pattern of gown cut to order, $4; jacket, $2.

MIDDLE FIGURE.—Gown of Empire-green taffeta. The sash-panel and bodice inset are of Byzantine embroidery. Price of pattern, $4.

RIGHT FIGURE.—The skirt of this gown is yellowish silk with a bodice of changeable brown and violet taffeta. The collar and sleeve ruffles are of Malines lace. Price of pattern, $4.

PAGE 32

LEFT FIGURE.—Suit of tobacco-brown, light-weight cloth. The loose-swinging drapery on the left side only of the narrow skirt is heavily weighted at its lower edge, and is doubled like the loop of a sash. Price of this pattern cut to order, $4.

MIDDLE FIGURE.—Gown of white crêpe de Chine and lace with a belted coat of white taffeta, both embroidered in a design of blue morning glories. Pattern for gown, $4; coat, $2.

RIGHT FIGURE.—Dress of green linen hung over a slip of allover lace or eyelet embroidery. Green velvet bows are placed on waist and skirt. Price of pattern, $4.

PAGE 42

LEFT FIGURE.—White satin and white taffeta combined in a pannier costume. The point on the right of the bodice, the broad bias band on the skirt and the under part of the skirt itself are of satin, the rest is of taffeta. The sash-end, weighted with jet beads, and the sleeves are of black net.

MIDDLE FIGURE.—The black taffeta pannier hangs over a skirt of white satin, veiled with flesh-colored chiffon and cream lace. The taffeta sash-end at the back is lined with blue satin, which shows in a band to the right and in the fan-shaped piece tucked in the belt. The sleeves are of taffeta weighted with a jet tassel, and the undersleeve is of lace.

RIGHT FIGURE.—Dark blue marquisette draped over a fancy foulard in old-rose and blue. The marquisette forms a fan shape where the fullness is caught in at the belt, and the fullness in the skirt is fastened under the free panel in the back, that is edged with a band of dark blue embroidery. Pattern of gowns on page 42 will be cut to order for $4 each.

PAGE 43

LEFT FIGURE.—The green moire gown, which is box-plaited in the back, opens over an underdress of white satin veiled with black lace, down the front of which there is a band of black velvet ribbon studded with emerald buttons surrounded by rhinestones. The cape sack of moire is trimmed with black lace and is narrowly box-plaited in the back to correspond with the skirt. Patterns of this model will be cut to order. Gown, $4; cape sack, $2.

MIDDLE FIGURE.—The Eton jacket, with its long sash ends, is of apple-green taffeta. Black satin is set in the collar and lapels, and forms the belt. Over the green satin skirt is hung an overskirt of plaited black chiffon that opens in front to show a long line of black jet buttons. Pattern of skirt, $2.50; of jacket, $2.

(*Continued on page* 90)



Reverse views of models shown on page 32

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FASHION DESCRIPTIONS

(*Continued from page* 88)

RIGHT FIGURE.—Gown of mauve and blue changeable marquisette banded with blue taffeta. This forms a large bow at the corsage in which is tucked a rose. The upper half of the bodice and the sleeves are of cream lace veiled with cream tulle. The underdress is of cream net edged with a wide band of the lace. The panels of the marquisette start from the shoulders at the back and are looped up six inches from the bottom, catching back the fullness of the skirt at this point. Pattern of gown, $4.

PAGE 44

LEFT FIGURE.—The skirt of this dark blue taffeta dress is fulled onto the raised waist by groups of cordings. The flat collar, the front panel dotted with a line of crystal buttons and the cuffs are of white taffeta, trimmed with cordings and edged with a ruffle of white feather-edged, taffeta ribbon. Three groups of cordings and three ribbon ruffles adorn the bottom of the skirt.

MIDDLE FIGURE. — Jumper dress of light-weight white broadcloth, with plain, full-sleeved guimpe of red chiffon. The rounded neck, the large armholes and the bottom of the skirt are trimmed by an inch-wide band of cross-stitch topped by a motif embroidered in red worsted. Each side of the front gore is embroidered in a similar pattern. Pattes of the cloth, embroidered in red and fastening with mother-of-pearl buttons, indicate the yoke opening. A red patent leather belt is fastened to one side by a bow of white cloth.

RIGHT FIGURE.—Afternoon dress of tinted net and old-rose satin damask. The full net skirt, trimmed with two ruffles of the plaited net embroidered in silk floss, is caught at the knee to the slashed underskirt of white liberty satin by a knot of roses. The surplice waist is of old-rose damask, with a panel sash of the same material. Patterns of gowns on page 44 will be cut to order for $4 each.

PAGE 50

LEFT FIGURE. — An Agnes evening gown of white chiffon embroidered in white silk and trimmed with Bohemian lace. Black charmeuse forms the train, which is looped up on either hip. The sage-green velvet belt ends in the back with a jeweled ornament.

MIDDLE FIGURE.—A Beer model of white charmeuse faced with black, which rolls back at the sides and is knotted in the back. The black girdle is caught through a rhinestone buckle in the front. To the right of the white chiffon drop, edged with a deep flounce of shadow lace, are posed two large dull pink roses.

RIGHT FIGURE.—A pannier gown from Docuillet, of midnight-blue taffeta. Broad bands of blue velvet are caught on the bodice with jet buttons. Collar and cuffs are of shadow lace.

PAGE 53

LEFT FIGURE.—Premet model of black charmeuse with rufflings of the material and of Chantilly lace. The train of white chiffon is veiled with the black lace.

MIDDLE FIGURE. — Paquin model of putty-colored charmeuse, the skirt of which is finely knife-plaited. The bodice of emerald-green charmeuse has a collar of putty-colored chiffon embroidered in tobacco-brown and blue.

RIGHT FIGURE. — Callot model of black charmeuse with yoke and collar of batiste and fluted embroidered ruffles edging the collar and sleeves.

PAGE 54

LEFT FIGURE.—Elise Poret tailleur of champagne satin. The collar and cuffs are made of sky-blue satin and the belt effect, back and front, is formed of fancy ribbon. The skirt has a slashed seam down the center front and is trimmed with crystal buttons. The overskirt in the back is shirred at the top of the belt.

(*Continued on page* 92)



Reverse views of gowns shown on page 50



Reverse views of gowns shown on page 53

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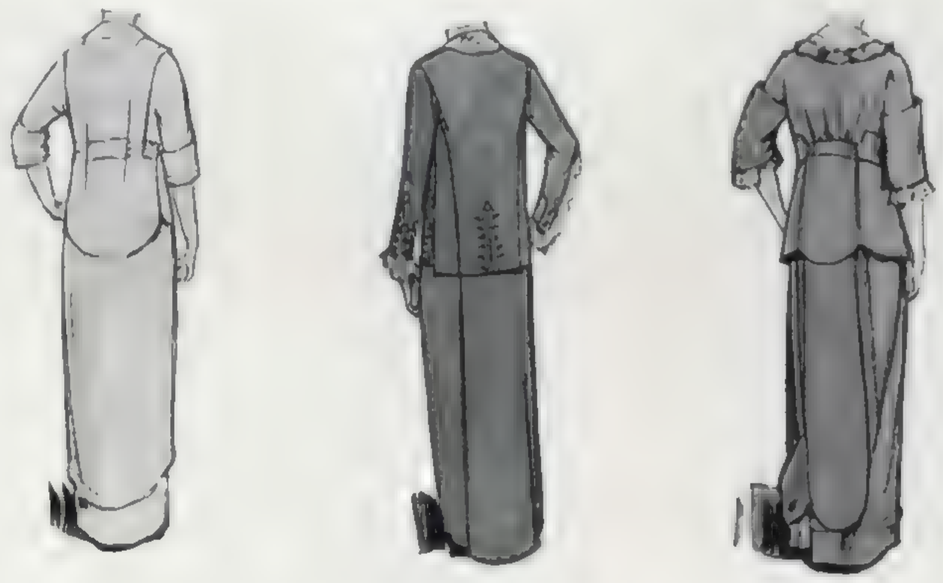
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FASHION DESCRIPTIONS

(*Continued from page* 90)



Reverse views of models shown on page 54

MIDDLE FIGURE.—The coat of this Bernard model is made of blue satin handsomely embroidered in gray with an under-collar and over-cuffs of gray broadcloth. The skirt is also of gray broadcloth, opening at the sides to disclose a blue satin lining.

RIGHT FIGURE.—Jenny model of navy blue taffeta shirred front and back and trimmed with taffeta cording and crystal buttons. The collar is embroidered in several shades of blue. Batiste collar and cuffs and the insert below the raised skirt to simulate a lingerie petticoat complete the costume.

PAGE 58

LEFT FIGURE.—A day gown of black charmeuse. The line across the bust is emphasized by tiny buttons and loops of the charmeuse, and these appear again on the skirt. Fine lace forms the collar and cuffs, which are further trimmed with buttons, black braid and small V-shaped insets of green velvet.

MIDDLE FIGURE.—Dinner gown of black satin, on the bodice and skirt of which is introduced the newest style of ornamentation—a criss-crossing of black braid with dull jet drops hung at the points of intersection. Sleeves and yoke are made of black chiffon over white.

RIGHT FIGURE.—Evening gown of flesh-colored silk brocaded in satin. Rhinestone and bugle trimming embellish the bodice, which crosses over an inner vest of lace and tulle.

PAGE 60

LEFT FIGURE.—This gown of ivory satin has a tablier of cream Renaissance lace laid over black chiffon. Bands of plain black chiffon edge the tablier at top and bottom, and a strip of it, trimmed with tiny white satin buttons, is placed in the front. A double row of smaller satin buttons appears on the shirred net yoke. The back of this gown forms a panel which loops under at the knees. Pattern price of this gown cut to order, $4.

MIDDLE FIGURE.—This pannier dress is made of blue taffeta trimmed with blue silk tassels. The collar of embroidered batiste and the sleeve plaiting of white net are the only contrasting touches. Price of pattern, $4.

RIGHT FIGURE.—Blue chiffon wrap, banded with a bouillonné of dark blue taffeta, to wear with taffeta dresses. It is made of a double thickness of chiffon, the under layer fastening in front under a rose of the taffeta. The upper layer hangs over the shoulders, and ends on either side with beaded tassels. With this wrap is worn a neck ruche made of box-plaited blue net with a scalloped picot edge. It fastens to one side under a rose of blue taffeta.

PAGE 64

LEFT FIGURE.—The tan radium, bordered in blue, is hung over a drop of cream chiffon edged with shadow lace. The border of the radium forms a point on the bodice, which is made of the chiffon and banded with lace.

MIDDLE FIGURE.—A gown of unusual lines of dull blue chiffon bordered with a conventional oriental design and made up over a white lining. The ruffles are of the blue chiffon, and at the waist is a large rose reflecting the oriental coloring of the border.

RIGHT FIGURE.—A cleverly made, bordered lingerie frock. Valenciennes lace forms the ruffles and the bands across the bust and back and over the long shoulders. The sash and bows on the sleeves are made of old-French pink satin. Patterns of gowns on page 64 will be cut to order; bodice, $2; skirt, $2.50, or $4 for the entire gown.



Reverse views of models shown on page 64

Thomas Cort Hand-Sewed Shoes are cut to fit with ease and grace, and to conform to the natural lines of the foot.

Each adopted style is absolutely fashionably correct—with impractical style features eliminated. The leathers used in

THOMAS CORT
SHOES

are choice, selected, oak tanned by the old-fashioned tanning process. Each shoe is individually built—as though to your personal last. A custom service throughout, with ready-to-wear convenience.

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How many beautiful gowns do we see hopelessly ruined by an ill-fitting corset! A well-known French dressmaking establishment, to prevent its frocks from meeting with such a fate, will make no gown unless an order for a corset accompanies the order for a dress. Stays that fit are a necessity, both for health and beauty. The Peetz Front Lace Corset more than meets requirements. It is made of imported coutil and batiste, is very flexible and has a medium or low bust line—front lace. The front steel has been tempered so that it also has a flexibility at the top that is unusual. Every bone is guaranteed not to break or rust.

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Front Lace Corset

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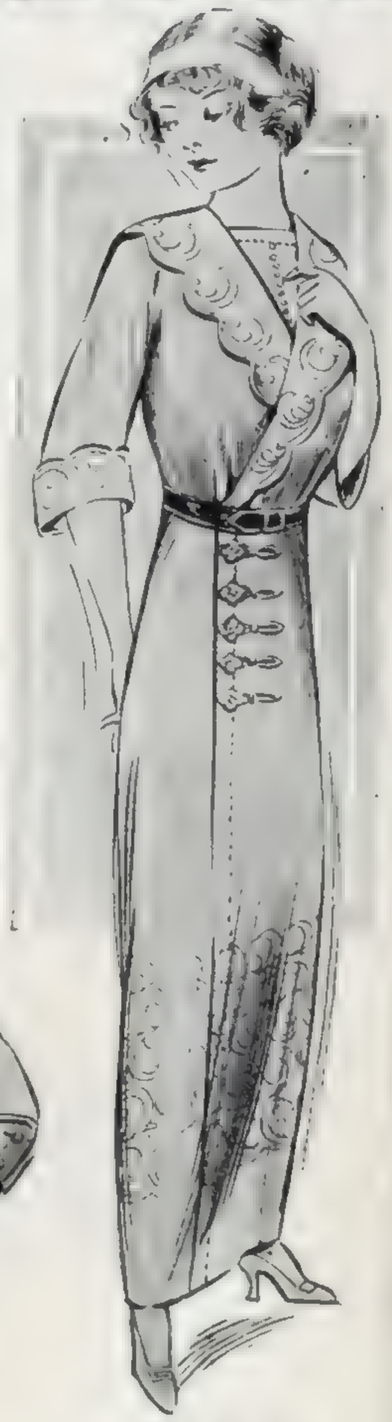
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No. 810. Chiffon Taffeta Dress

of *finest* quality chiffon taffeta; Black, Navy, Saxe Blue, White, and all the prevailing shades of two-tone changeables. The new hemstitch Paquin collar and turn-back cuffs; front trimmed with hemstitched shadow lace cascade and hand-made self material, corded ornaments. Special Vogue offering at *$19.75.*



Model 810



Model 760

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Made of finest Government tailor serge and whipcords; Navy, Black, Tan, Gray; also black and white checks, and the fashionable white rough weaves. Coat made with the modish slot seams; four patch hunting pockets and belt; custom lined in peau de cygne. Skirt the newest high girdle top, two-piece model, with pearl buttons down entire left side. A special Vogue offering at *$29.50.*



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A thoroughly smart, mannish model. Made of imported French linen shirting, hand embroidered; dainty, hand scalloped edge; laundered or soft negligée cuff, detachable collar. Special *$5.00*

Plaited or plain linen	2.50 to 5.00
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Prof. Anderson's Finality in Food

The Result of Seven Years' Work

These delightful foods—Puffed Wheat and Puffed Rice—hold a unique position.

Here alone are the millions of food granules literally blasted to pieces.

Whole grains are made wholly digestible. That has for decades been the ultimate aim of scientists in food.

The Costly Process

To accomplish this purpose the grains are sealed up in bronze-steel guns. Then the guns are revolved for sixty minutes **in a heat of 550 degrees.**

Every atom of moisture within the grain is changed to superheated steam. When the guns are unsealed that steam explodes. The granules of grain are blasted to pieces, so digestion can instantly act. It begins before the grains reach the stomach.

Your physician knows what this means.

Puffed Wheat, 10c ***Except in Extreme West***
Puffed Rice, 15c

The explosion does this in addition:

The grains are puffed to eight times normal size—made four times as porous as bread.

A myriad cells are created, each surrounded by toasted walls, so the crisp grains melt in the mouth.

The terrific heat has given the grains the flavor of toasted nuts. And the grains become the most delightful foods ever served on the morning table.

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Folks who know Puffed Wheat and Puffed Rice now consume 22,000,000 dishes monthly.

Some serve them with cream and sugar. Some mix them with fruit, to give a nut-like blend.

Some serve like crackers in a bowl of milk. That's the ideal bedtime dish.

Boys eat them dry, like peanuts. Girls use them in candy making. Cooks use them in frosting cake.

These countless people are all happier and healthier because these foods were invented.

Have you found them out?

The Quaker Oats Company

Sole Makers—Chicago (246)

NOBLESSE OBLIGE

The Municipal and Private Reformations of the Association for Improving the Condition of the Poor

FOR sixty-eight years the metropolis has been so fortunate as to number among its charitable institutions the Association for Improving the Condition of the Poor, which has accomplished much humane and efficient work on behalf of the very poor and those temporarily embarrassed who need aid.



All the Association's work is planned along preventive lines, for which the immediate relief of pressing necessities is merely the starting point. It also approaches the problem of mitigating the hardships of the poor from the angle of educating public opinion. By this educational propaganda it has brought about the establishment of twelve municipal baths and of fifty-five infant milk stations; it took a leading part in the movement for the purchase by the municipality of a Seaside Park of 250 acres at Rockaway Beach. With a fund of $250,000, which was raised some years ago, it plans to build here a large hospital for children with tuberculosis of the bones or glands. The Association was also largely instrumental in the establishment of a State Farm and Industrial Colony for the Detention and Reformation of Tramps and Vagrants, the bill for which passed the Legislature last July. The Committee of Safety, organized to protect workers from fire and other dangers, was organized by the Association. This committee is largely responsible for the creation of the Bureau of Fire Prevention and of the Legislative Committee which is now investigating the dangers by fire and disease that menace the workers in factories in the first and second-class cities of the state. Such a record of recent achievement is one of which any society might be proud, and upon which it could, with good grace, rest its appeal for generous public support.

THE ASSOCIATION'S PERMANENT CHARITIES

And the A. I. C. P. has much more to its credit; its permanent activities tax the services of a staff of 250 workers, and 78,000 persons were assisted in the year ending December, 1911. The regular departments comprise that of relief, which last year disbursed $100,000 for rent, clothing and fuel; the joint Application Bureau, which, with the Charity Organization Society, cares for homeless men and women and remains open until midnight; the Fresh Air Department; the Caroline Rest, at Hartsdale, N. Y.; the Convalescent Home for Mothers and Children; the Caroline Country Club for Social Workers, the first and only club of its kind; the Junior Sea Breeze, an open-air hospital for sick babies at Sixty-fourth Street and the East River; the Millbank Memorial Bath, which was used last year by 189,536 persons, and the Sea Breeze Hospital.

EDUCATING TENEMENT MOTHERS

The combination of educational and relief work carried on in tenement homes is of special interest to those who realize how great are the burdens placed upon the tenement mother and how little qualified she usually is to carry them. The Association helps her to meet successfully her threefold duty as wife, mother and homekeeper. The interests of the baby are looked after before it arrives; if the mother needs advice as to her own or the child's needs, or if she requires food or clothing, these are all provided. After its birth the infant, the mother and the "runabouts" (the littlest children) are sent for a three weeks' rest to the School of Mothers, as it is called, at Hartsdale, N. Y. This beautiful home, called the Caroline Rest, has been provided by Mr. George F. Schrader, whose aim is to educate the mothers to their responsibilities. They receive lessons in the proper care of the home, and do light work in laundry, dormitory and diet kitchen. A pleasant feature of the life is the evening gathering in the living room, where the mothers dance and sing and play childish games, which immensely amuse them.

CONSERVING THE FAMILY

The Association gives material aid whenever it is absolutely necessary, but endeavors so to administer this as not to pauperize the recipients. Trained housewives instruct the mother on cleanliness, tidiness and the proper regulation of expenditures. When the bread-winner is out of work or a member of the family falls ill, the Association arranges for hospital care, furnishes money and tools or other requisites to tide the family over, and tries to find positions for all who can work. When necessary, beds are furnished, families are removed from unsanitary quarters and in other ways helped to become healthful, capable and self-respecting. During this past year no fewer than 10,979 families were aided.

As all administration expenses are met by the income from endowments, every dollar contributed to the work of the Association is expended for its beneficiaries, a fact which should open purse strings.

The officers of the Association are: Mr. R. Fulton Cutting, President; Vice-Presidents, Mr. Percy R. Pyne, Mr. John Seely Ward, Mr. Leonard E. Opdyke, Mr. George Blagden; Treasurer, Mr. Robert Shaw Minturn; Secretary, Mr. Frederick Trevor Hill; General Agent, Mr. John Adams Kingsbury; Superintendent of Relief Department, Mrs. Helene Ingram. The Board of Managers includes Mr. De Witt J. Seligman, Mr. Albert C. Millbank, Mr. R. Bayard Cutting, Mr. Henry Pelham Robbins, Mr. Cornelius N. Bliss, Jr.

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VOGUE stands ready to fill the rôle of an authoritative, friendly, cultivated adviser, always at your service. Any reader can obtain from this department an answer to any question on dress, etiquette, social conventions, schools, smart equipment, entertaining and purchasing, by complying with these rules:

(1) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

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"The Crowning Attribute of Lovely Women is Cleanliness"



A woman's personal satisfaction in looking charming and dainty is doubled when she knows everything about her is exquisitely clean.

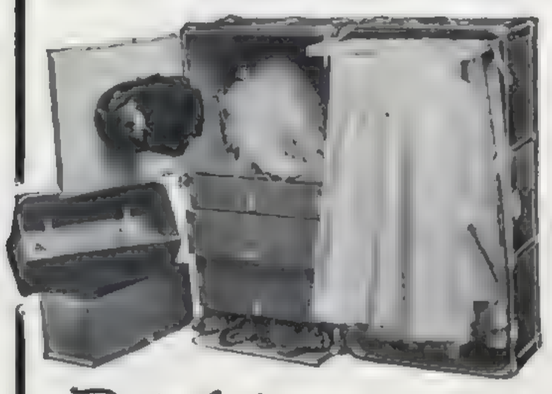
Naiad Dress Shields

are thoroughly hygienic and healthful to the most delicate skin; are absolutely free from rubber, with its disagreeable odor; can be easily and quickly STERILIZED by immersing in boiling water for a few seconds only. They are preferred by well-gowned women of refined taste.

At stores or sample pair on receipt of 25c. Every pair guaranteed.

A handsome colored reproduction of this beautiful Coles Phillips drawing on heavy papar, 10 x 12, sent for 10c. No advertising

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Extra-Capacity Wardrobe Trunks

Two "Universal Favorites" conforming to the new railroad ruling on baggage size described in

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Send for this instructive booklet, madam. Investigate these trouble and expense saving trunks. Every woman owes herself every comfort and convenience in traveling. Why should you be any exception? Be *economical*—be satisfied—travel with

The Hartmann *Rite-hite* and *Berth-high*

Here are two great and successful wardrobe trunks that exceed all others in *capacity*, convenience and construction.

The Rite-hite is for general travel. It is light, yet possesses giant strength. It abolishes excess baggage bothers, keeps your clothes better. Has a capacity guaranteed equal to that of any 10-inch-larger trunk in existence.

The Berth-high, while intended principally for ocean travel, is used extensively for land travel. This trunk has nearly *double the capacity* of any other wardrobe trunk of same size. One of its great features is its hinged wardrobe tray. This swings upright, permitting continuous use while the trunk is locked and pushed under the berth out of the way. No lifting necessary.

Elegantly built, the Hartmann way, these trunks offer unique advantages found in no other trunks. Either one will save you a world of trouble and expense.

Sit down and send us a post card with your name and address on it. *See what you get!*

Berth-high
40 and 43-inch lengths



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Suits, Robes, Furs and Riding Togs



My Spring Styles are an absolute guide for 1912 Fashions.

When choosing your costumes, it is important to consider your own individuality as well as the prevailing styles. My specialty is to harmonize both.

Because I produce the highest grade work at a minimum cost, the best values are obtained in my establishment.

Booklet Showing the Correct Styles for Spring, 1912, Sent Free on Request.

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Our present showing provides the richest array of feminine headwear—both imported and original models—ever assembled by this house in the 62 years of its existence.

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WE have prepared specially for you a catalog that illustrates over 160 artistic designs in Willowcraft Hand Made Furniture, really the style book in willow furniture, covering a wide range of treatment. This book is valuable to you even if you need but one piece, for it shows what is correct in design and the best in the world in the line.

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This very unique model shows a hip confiner, built high enough to protect the waist-line. In this way the very fashionable effect of being uncorseted is obtained while the flesh below the waist-line is held in a firm but supple casement.

Coutil, $8.00

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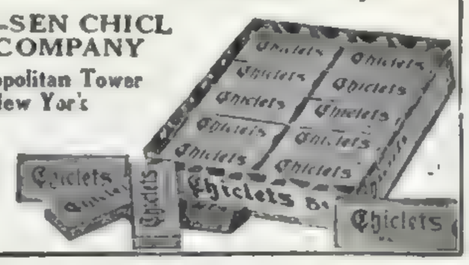
The refinement of chewing gum for people of refinement. It's the peppermint —the *true* mint.

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Metropolitan Tower New York



EMBROIDER WITH LUSTROUS

"Sida" Floss

TRADE MARK

All Shades at Your Dealer

JOSEPH W. SCHLOSS CO., N.Y.

HOW POIRET CONDUCTS AN OPENING

(*Continued from page 37*)

the bodice in front, and in the back gave the appearance of a postilion. Scallops also broke the monotony of the long, tight sleeves set low into the shoulders with a piping of green. There was a bright green girdle.

POIRET ON COLOR

Poiret's penchant for vivid colors was shown in a chic little frock of marquisette. Red, yellow and green finished the wide lapels. The skirt of blue and white horizontal striping had a tablier of plain blue. The bodice and sleeves were of the striped material with the stripes running lengthwise, and the lapels and cuffs matched the tablier. Three brass buttons at either side of the tablier gave an appearance of length to the waist-line. A brass ornament fastened the dark blue satin belt.

Linens printed with an allover pattern of vines and flowers in bright colors were made up into simple little frocks trimmed with pipings or with buttons which ran down below the waist-line. To wear with these, the designer had prepared widespread hats with bunches of small flat roses planted at one side of the brim. Most of these hats showed round crowns, guiltless of garniture.

Reversible red and white ratine was successfully used in two motoring wraps, one of which was trimmed with brass buttons and the other embroidered in black and white. There was also a tan ratine with a collar rounded low in the back, outlined with green bands and trimmed with green china buttons.

EVENING GOWNS AND WRAPS

Magpie combinations are a salient feature of the evening gowns. One of the loveliest of these was of white chiffon striped with black satin. Over this hung a polonaise of black chiffon sharply cut away in front and forming at the back a "mushroom"—a big, round puff—from beneath which emerged a fan-shaped train. The bodice showed the designer's new décolleté, almost reaching to the belt at the front, and at the back, just covering the shoulder blades. The sleeves and bodice were both finished with a white batiste fluting that fastened in front under a bow of white satin.

The handsomest evening wrap was of emerald satin and gray chiffon. Two stripes of the chiffon fell like scarfs down the front of the wrap. The deep collar was embroidered in steel beads.

Over a tucked, white chiffon foundation was built a robe of flowered, écru chiffon. Gold braid edged the side openings of the skirt, which revealed the white chiffon. On the front of the skirt was a deep, inverted triangle, also edged with gold braid. This treatment was repeated on the bodice, which showed the deep point of the V extending about eight inches below the gold girdle. As in all of Poiret's gowns, the sleeves were set into long shoulder seams, which in this case were piped in gold. A helmet, one side made of gold-embroidered cloth, and the other of gold lace, which slanted back and set very close to the head, went with this gown. This is shown below the gowns on page 36.

THE EXPONENT OF THINGS DUTCH

After seeing his entire collection, one feels sure that Paul Poiret has drawn the inspiration for the shape of his hats and for the deep collars and berthas on his gowns from the Dutch and Flemish. Tiny flutings, flat as can be, form deep collars and cover the brims of hats. Very little more material is needed for these flutings than if they were put on plainly. There is no bulk, and the effect is very crisp and neat. Nowhere is the outline broken.

This seeming worship of all things Dutch is expressed in a garden hat with a crown of white dotted Swiss, from which extends a wing-like, wired brim covered with fluted white lingerie and lined with rose mull.

A new sunbonnet shape developed in alternating apple-green and cream chiffon pipings is shown at the top of page 36. Directly over each ear was a little tab; above the right tab was a rose, from which depended a scarf of apple-green chiffon, which is to be wound once about the throat and then thrown over one shoulder.

Embroidered gold cloth was employed for one of Poiret's typical Egyptian head-dresses, which came low over the forehead and entirely covered the hair. In front was a sharp peak, from which rose a thin, gold-colored, spiral aigrette.



A NEW COUTURIERÈ FILLS AN OLD NEED

(*Continued from page* 38)

is most original, as is also the skirt drapery, the fullness of which is caught in at the side seams. It will be noted that these new skirts, though no longer tight, are not too full to be graceful and easy to wear.

FOR A YOUNG GIRL

The right-hand gown (page 38), of shot blue, green and gray taffeta, would be charming for a young girl. The blouse and the loose hanging *tablier* are of the finest pin-tucked cream net combined with beautiful old embroidered red batiste, which also forms the big, lace-edged collar. Long, narrow revers of black taffeta strike a decided color note among the indefinite tones of the silk.

DEVELOPMENT OF FLOWERED BATISTE

The third gown expresses the last word of the designer in color and material; it is of black batiste, literally powdered with tiny, gay-colored flowers. The underskirt and the lower part of the sleeves and bodice are of black taffeta trimmed with rows of loops and buttons of the same. The black plaitings at neck and waist are pinked on the edges and bound with the narrowest imaginable band of the batiste.

TO SUIT RED HAIR

A young girl's evening wrap of strawberry taffeta lined with the same shade of chiffon was coveted by everyone who watched the pretty mannequin parade back and forth in it, and it was ordered by several of the dozen Americans who sat, as at a play, absorbed in the changing scene. This wrap was a big, full cape shirred on cords to fit the shoulders, and it had a large, shirred hood edged with gold lace and little chiffon roses. The armholes were mere slits at elbow hight, and were edged with a box-plaited quilling of the taffeta. At each side, near the edge, the fullness was caught in by clusters of the pink, mauve and blue chiffon roses. It was perfect, and went marvelously with the brown eyes and red hair of the pretty mannequin who wore it. ETHEL ROSE.

MODART

CORSETS



Each distinctive type of figure has been studied until each model is *Perfect* in accomplishing its particular mission for that individual figure.

The new models show more suppleness with less boning; equal firmness with less weight and finer finish of detail.

Modart Improved Front Laced Corsets

May now be inspected at the shop of

MME. BARCLAY

17 East 45th Street, New York.
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Custom made Back Laced Corsets for each individual figure.

Sample Bottle for 10c.

Send today for

Isabel Cassidy's "Beau Brummell"

Finger Nail Polish



and test it for yourself before buying. Beau Brummell Liquid Nail Polish makes the nails healthy and strong—prevents and cures brittle nails—gives a

Brilliant Polish and a Delicate Flesh Tint

Small bottle will be mailed to you promptly upon receipt of 10c in stamps, or coin.

Isabel Cassidy's toilet accessories are on sale at all druggists, department stores and beauty parlors.

Roelly Chemical Co., *Perfumers*

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enables you to wear every season NEW and FASHIONABLE PLUMES and NOVELTIES, which are so skilfully made from your OLD feathers that they cannot be told from NEW. Call or write for particulars.

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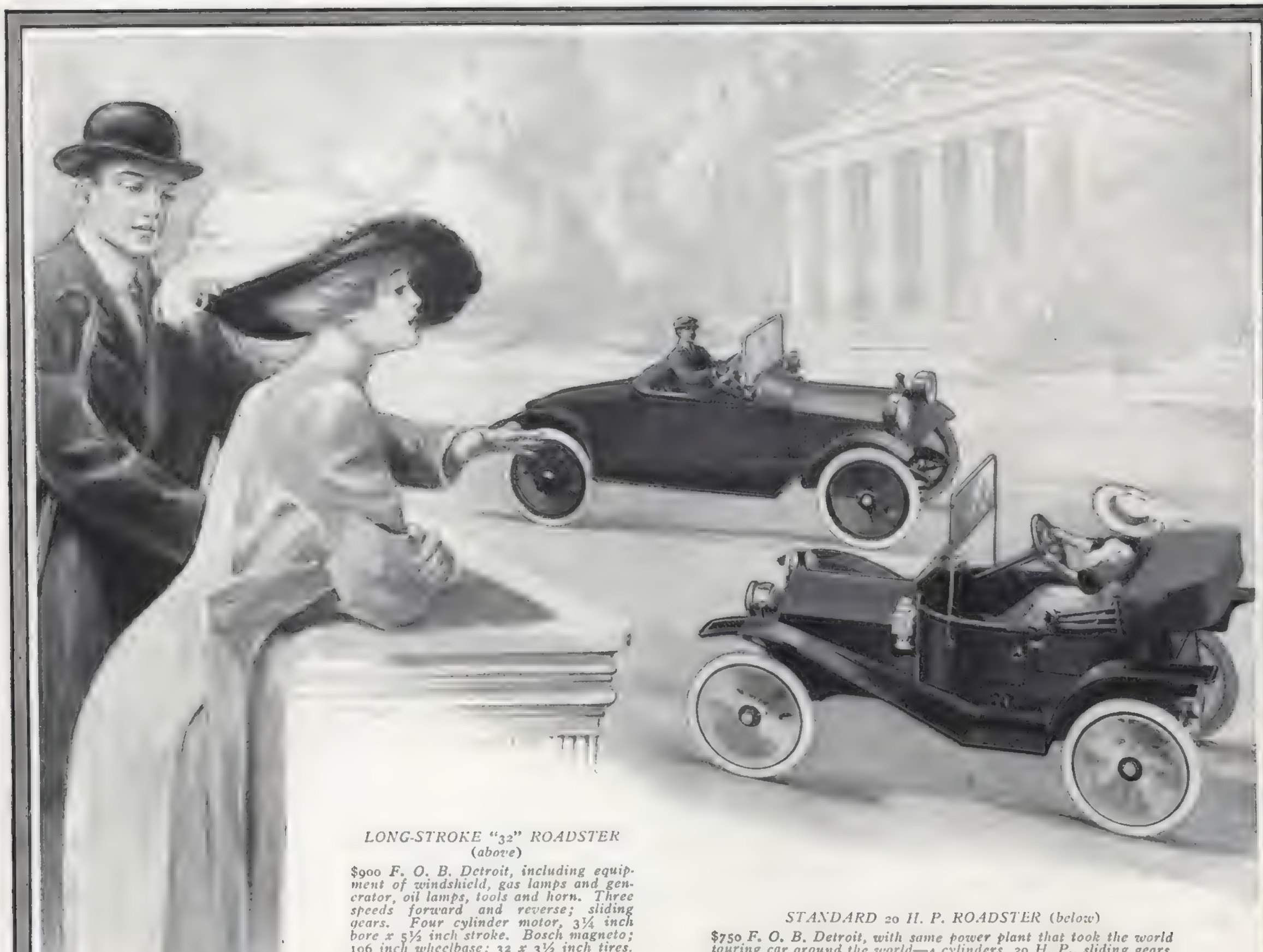
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WEDDING 100 Announcements $5.40 Invitations $6.75

Beautifully engraved, including envelopes. Express Paid. Each additional 50, $1.10. 100 finest engraved calling cards $1.00. *Write for Free Samples and club rates.*

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LONG-STROKE "32" ROADSTER
(above)

$900 F. O. B. Detroit, including equipment of windshield, gas lamps and generator, oil lamps, tools and horn. Three speeds forward and reverse; sliding gears. Four cylinder motor, 3¼ inch bore x 5½ inch stroke. Bosch magneto; 106 inch wheelbase; 32 x 3½ inch tires. Color, Standard Hupmobile Blue. Touring Car, $900.

STANDARD 20 H. P. ROADSTER (below)

$750 F. O. B. Detroit, with same power plant that took the world touring car around the world—4 cylinders, 20 H. P., sliding gears, Bosch magneto. Equipped with top, windshield, gas lamps and generator, oil lamps, tools and horn. Roadster, $850.

Not the Price; Not the Specifications; But—
THE NAME ADDED TO BOTH:

Hupmobile

You would do these cars *less than justice* if you judged them by their price.

You would *fail to do them full justice* even if you judged them by the generous specifications.

It is what the Hupmobile has always stood for, that renders the price remarkable.

It is the Hupmobile record; and the Hupmobile reputation; that emphasize the extraordinary character of the specifications.

You do not buy certain large cars of highest price because they boast a longer wheelbase; or more generous proportions in any part of the chassis.

You buy them because their name and their word have always been synonymous with service and worth.

And, in its class, the Hupmobile has always held its ideals as high as cars of the highest worth.

It has shown itself worthy of a place beside them—worthy to share the same garage; it has fulfilled its mission as efficiently as they fulfill theirs.

Bear these things in mind as you study the cars in detail—then, and not till then, will you fully realize the remarkable value embodied in the price and in the specifications.

We are quite willing that you should compare this new Hupmobile with cars which sell for several hundred dollars more.

We will cheerfully abide by your decision, if it does not demonstrate either equality or superiority in any definite and positive test which you may designate to the dealer.

Hupp Motor Car Company, 1261 Jefferson Ave., Detroit, Mich.

Quality Is Economy

It may not be so in everything, but it is so in most things, and it is especially so in varnish.

The Finest Varnish that is made costs less *by the job* than ordinary varnish — it does the job with so many fewer gallons and with so much less labor.

Its great economy, however, is in putting off the troublesome day of re-varnishing—for instance; Murphy Transparent Wood Finish Interior lasts 25 or 30 years.

The Varnish That Lasts Longest

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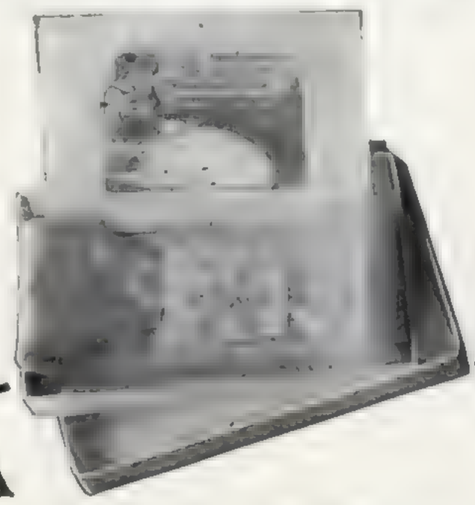
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$75.00

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A

DAINTY GIFT for Wedding or Engagement

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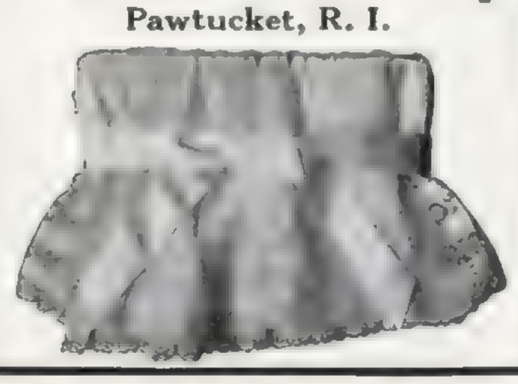
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THE ARRANGEMENT OF PICTURES

Guiding Principles for the Selection and Proper Placing and Grouping of Pictures



THE first consideration in hanging pictures is that of the proper background. Without the right kind of wall-covering, the most careful selection and grouping of pictures is futile. A house may be furnished with greatest care, but if the walls and their ornamentation are at variance the whole effect will be discordant. A covering of a solid color or one the color values of which are closely related makes the most satisfactory background. Soft tones of green, brown and gray are always successful and invariably enhance the beauties of etchings, prints and paintings, whereas a strong, bright color destroys the brilliancy of any picture. Some of the new designs in paper are sufficiently decorative in themselves, and should be used only when there are a very few pictures, as the hanging of ornament on ornament is sure to produce a disquieting effect owing to the confusion of lines.

After the wall-covering has been selected, the pictures must be judged as to their worth as a part of the general decorative scheme. If certain pictures do not combine well with the other decorations, no matter how great their merit, it is best to lay them aside for some time when they can be used more happily.

GROUPING THE PICTURES

The lines and tones of the walls should be carefully studied before even the most tentative grouping is attempted. Every picture should be a factor in the general scheme of decoration, and so its relation not only to the wall and its ornaments, but also to the furniture, floor covering, and draperies must be considered. A dainty mezzotint, for example, is as much out of place in a room furnished in heavy Mission and Navajo rugs as is a Mucha poster in a Jacobean bedroom.

Each wall space should be studied as the painter studies his canvas in order to get a pleasing composition, and the spacing between the pictures should be decided upon before the pictures are put on the wall. A good way to try different groupings is to lay the pictures chosen for a certain wall on the floor, where different combinations may be tried until exactly the right proportion and balance is found. By this method one will not only save time and patience, but the wall-covering also. As a rule, the most important pictures (which are not always the largest) should occupy the middle of the wall space and should be the keystone of the group. The other pictures, casts and ornaments should radiate from this focus, and the proportion of the whole group should be based upon it. Small pictures should be placed close together, as they appear very trifling when wide spaces intervene. If the detail of a picture is lost in the hanging, it is better to discard this picture altogether, for its mission is defeated. Many pictures are seen to much better advantage when placed in a portfolio, as glass and frame often cause delicate lining to appear insipid.

One other principle which must not be overlooked in the placing of pictures is that of balancing the walls. Not only must each wall be an artistic unit in itself, but it must combine well with the other walls in temperament, color, and above all, in weight.

It would seem that the principles of unity of temperament and color would of necessity bring the frames into harmony, and they would if pictures were always appropriately framed, but they are not. The number of pictures on one wall should not overbalance the number on another; a group of small pictures is a good balance for one large picture or two or three of medium size for one larger.

RELATIVE POSITIONS

A good general rule is to hang a picture so that its center comes within easy range of the eye. If often happens that a mantel or a piece of furniture will compel one to place a picture a little higher, but this seldom creates a bad effect. Pictures of a devotional character, as, for instance, an "Ascension," should always be placed a little higher than other pictures, as this enhances the religious effect intended by the artist. Landscapes showing mountain scenery can also be handled effectively in this way. Interior scenes may be placed a little lower than others, as they can be better appreciated when one is seated.

When the pictures are nearly of a size, the spaces between them should be equal. The space over a mantelpiece usually occupied by a mirror may often be happily filled by a large, oval picture. If a long, narrow picture is used, it should always be a trifle shorter than the width of the mantel. Oval pictures are often satisfactorily placed against striped papers, as the curved frame pleasantly breaks the vertical lines.

GROUPING ACCORDING TO COLOR

Although proportion and balance are the chief guiding principles in the arrangement of pictures, color is by no means unimportant. It produces a pleasing effect to have all the pictures on any one wall as nearly as possible of one tone. A number of carbon copies of famous paintings skilfully grouped always create a harmonious tonal effect.

Oil paintings and colored prints should never be used together for they detract from each other. Old engravings and modern black-and-white drawings rarely make a good combination, as the brilliancy of the newer pictures kills the soft, mellow blacks in the old. Japanese prints combine well with the better variety of photographs, but are absolutely out of place in a room filled with European prints.

HOW TO HANG A PICTURE

Pictures should lie close to the wall as any tilting forward gives a peculiarly bad effect. Whenever it is possible they should be fastened to the wall and not suspended by wire or cord from the moulding. Some paintings, it is true, are so heavy or have such a ponderous appearance that it is better so to hang them, in which event the wire should be made as unobtrusive as possible by having it the color of the wall covering. It is best to fasten a wire at each end of the frame, carrying them straight to the moulding, as the acute angle formed by one wire does not harmonize with the vertical lines of the room.



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ON HER DRESSING TABLE

SOUTHERN women well understand the value of natural oil for clearing, smoothing and softening the skin, as well as brightening the complexion, and many a Southern belle owes her fresh beauty to the use of some such harmless home treatment as the following. Take a cocoanut and grate the white nutty substance fine, leaving in all of the juice. Gather sufficient of this oily matter into a sheer piece of linen and rub all over the face, throat and neck. The rich cream which exudes from the nut is allowed to dry thoroughly before removing it with tepid water. The face is then dashed with cold water. The effect is magical in brightening the color and making the skin wonderfully smooth and soft. Another remedy of equal benefit is buttermilk, but this should be left on the skin over night to get the best result.

BEAUTIFYING THE HANDS

A beautiful hand is without doubt one of the most charming of womanly attractions, and nothing can detract more from a dainty appearance than hands disfigured with rough, red skin, badly kept nails and a dried-up and shriveled cuticle. First of all one needs a good cream to rub in at night. There is a certain paste which refines the skin, smoothes out the shriveled skin, and keeps the hands in perfect condition. This preparation is new and unusual and costs $1 a jar. Where the hands need a great deal of doctoring from long neglect, or if immediate results are desired, it would be advisable to wear a remarkably fine quality of chamois gloves which are to be worn while sleeping, and possess medicinal properties that purge the pores of impurities, restore dry or cracked cuticle, bleach the skin and nourish the tissues. The size of the ordinary walking glove should be given when ordering. The price of $3 includes a jar of the paste to be applied before putting on the gloves.

TREATING THE HAIR

An excellent tonic for the hair which contains a large percentage of quinine acts immediately upon dandruff or any microbic condition, cleanses the scalp, prevents the hair from falling and gives it a sheen. Even where there seems to be no serious trouble to combat, a good tonic should always be at hand for use once a week or so, as both hair and scalp need proper nourishment even under the most advantageous conditions. Price, $1 a bottle.

No set rule can be set forth as to the frequency with which the hair should be washed, for this varies in individual cases. Oily hair is ready for a shampoo every two or three weeks, while the opposite condition calls for a washing only once in five weeks. The texture of the hair is delicate and needs care. Never rub soap on the scalp as it has a tendency to injure the hair follicles, but where this kind of a shampoo is used take the very best and purest variety to be found and make a warm suds bath for the hair. There is a soap which sells for 25 cents a cake that is excellent for this purpose. Where the hair or scalp is being treated with ointment, oil, or an oily tonic for extreme cases of scalp trouble and a shampoo cannot be frequently given, it is best to shake powdered orris root all through the hair and brush it out a few minutes later with a perfectly clean brush, for this will absorb all the oil which has not sunk into the scalp, leave a deliciously sweet, fresh odor and do no injury.

HYGIENE IN BRUSHES

The importance of keeping the toilet brush clean is not always as well understood as it should be; a brush that is allowed to gather dust and microbes for days becomes a real menace to the health of the hair. It should be kept in its own receptacle—one of the glass-lined toilet boxes recently brought out are best for this purpose, because they can be kept in a perfectly hygienic condition. They are covered with cretonne or some pretty silk to match the furnishings of the bedroom and contain besides the large center compartment for brush and comb, several smaller ones of different shapes and sizes for hair-pins, fancy combs and other toilet accessories. They are made of pale pink or blue silk, bound with gold galloon and ornamented with a French print for $7 or $7.50.

In this day when questions of hygiene are so generally understood, it should not be necessary to warn against the indiscriminate use of other people's brushes or combs, but unfortunately experience teaches that these observances are not always as carefully kept as they should be. Both comb and brush should be frequently washed in hot ammonia water and dried out in the sun, for sunshine is the greatest of all enemies to the microbe. A special comb cleanser is made of strands of hemp which are to be pulled back and forth through the teeth of the comb. They are fastened to a strong handle and stand a great deal of wear.

MENDING THE HOT WATER BAG

There is a nice little device for mending the rubber hot water bag, so easily injured if not allowed to dry properly when emptied. The mending implement is dropped inside the bag, worked along from the inside to the spot where the leak has started, pushed partly through the rubber at this point and secured on the outside by means of a small washer and nut. These are very inexpensive and are equally useful for mending many other household articles such as tin ware, copper cooking utensils and rubber goods.

[*Note.—Readers of* VOGUE *inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of issue.*]

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IN a recent lecture before the Congress of American Women, Elizabeth Arden made a very timely appeal for the

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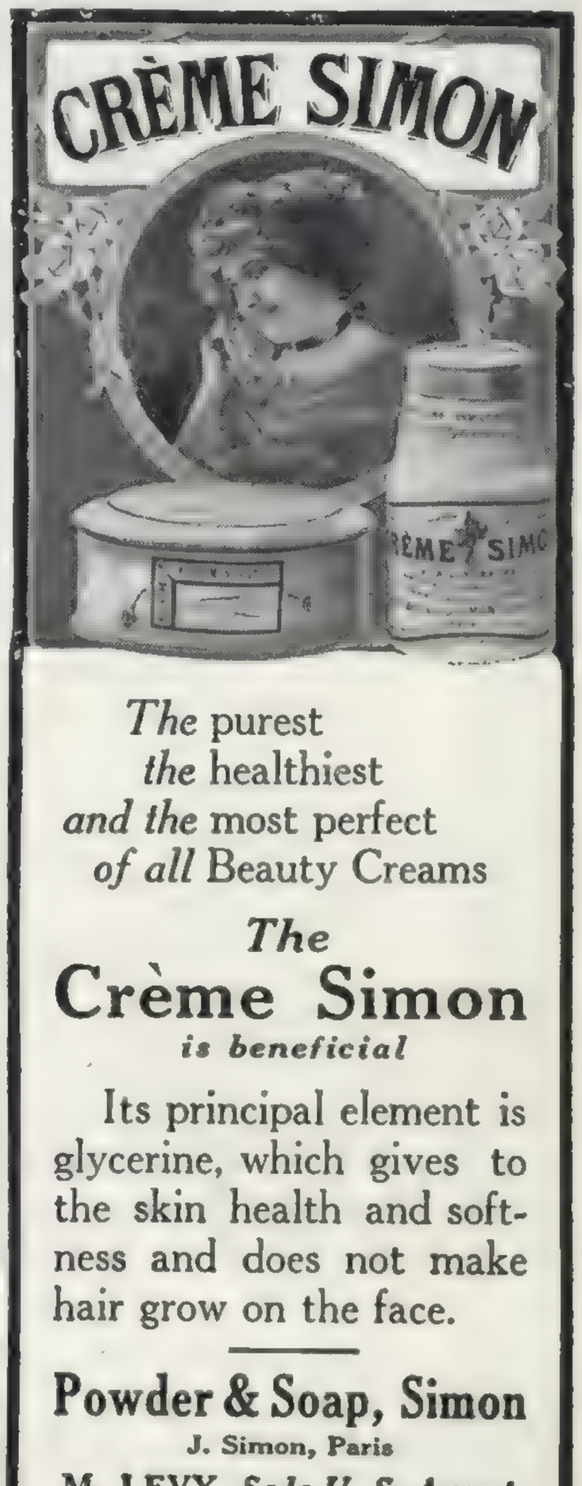
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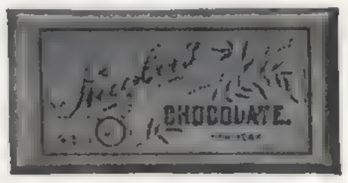
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Huyler's 64 IRVING PLACE NEW YORK



THE NEW YORK OPERA SEASON *in* REVIEW

(*Continued from page 27*)

charming to the eye as the preceding—where they are discovered by the king and his retinue. *Lobetanz* is hurried to prison, where he remains until condemned to die for sorcery. Meanwhile the princess falls into a sleep which appears to be death.

On the dawn of the morning when the luckless wanderer is to die, the king and his courtiers, and in their train the bier upon which is placed the body of the supposedly dead princess, appear to witness the execution. *Lobetanz* asks to be permitted to play once again upon his violin, and his request being granted, he brings back to the cheeks of the princess the warm flush of life. Soon thereafter he marries his lady love.

In spite of its likeness to the strains of "Parsifal" and other Wagnerian music dramas, the music of this opera is not likely to endure. It is melodious, well made and abundantly contrasted, but never does it stir the emotions. In the first act there is a touch of the charm of sentiment, and in the prison scene preceding the final act with its chorus of almost boisterous solemnity, a song of death, mingling humor and tragedy, is used to excellent advantage. For the most part, the score of "Lobetanz" proceeds without ultra-modernism, offering occasional bits of color and much declamation of melodic character.

Herman Jadlowker, as *Lobetanz,* had a longer part than all of the remaining principals combined, and he sang with finish and fine tone. He looked the rôle and acted straightforwardly, if not in a manner calculated to arouse commendation for unusual dramatic ability. Mme. Johanna Gadski, as the princess, had little to do, vocally, but that little was exceptionally well performed.

GERMAN HUMOR OF "VERSIEGELT"

"Versiegelt" ("Under Seal") was the third new opera. Leo Blech, first conductor at the Vienna Royal Opera, wrote the music, and Richard Batka, a librettist little known here, the book. Precisely why this one-act affair should have been produced in a house too large to permit its fullest possibilities to be appreciated cannot be explained. Yet even with this handicap the Blech work sailed to success without the least trouble, largely because of its capital Teutonic comedy and admirably balanced interpretation. The music is tuneful exceedingly, but it reminds of much that has been heard elsewhere. Blech is a musician with an equipment beyond cavil, and he understands how to apply his art to opera. As a creative genius, however, he has not, in this instance, shone with brilliancy undimmed. "Versiegelt" is musically pretty, nothing more.

The action alone saves the opera. Compressed into a single act are so many comic incidents that Metropolitan audiences, usually dignified, were kept in roars of laughter. It is, however, open to question if such works warrant a place in the repertory of such an institution. The pivotal point of the story is the wardrobe of a widow, *Frau Wilmer,* whose effects are to be sold to pay taxes. Her son is in love with the daughter of *The Burgomaster,* a grim official of an earlier period, who cannot approve the proposed match.

But *The Burgomaster* regards a certain *Widow Schramm* with an approving eye, and, calling upon her surreptitiously, he is forced to seek a hiding-place inside *Frau Wilmer's* wardrobe, which has been placed in the living-room of *Frau Schramm* to oblige her neighbor, who hopes that she can thus save her heirloom from the seizure certain to result if it is permitted to remain in her own home when the village *Constable* conducts the sale on the following day.

THE COMEDY THICKENS

While *The Burgomaster* is concealed, his daughter and *Bertel,* her sweetheart, arrive and, aided by the sympathetic *Widow Schramm,* the two compel the fond parent to sign a document authorizing their marriage and conveying a substantial dowry. Then the irate town executive is released from his temporary prison and, in retaliation, compels *Bertel* and his daughter, *Elsie,* to occupy his place. At this juncture the *Constable* arrives and insists upon opening the wardrobe, upon which he has previously placed his official seal. The subsequent developments cause the troublesome *Constable* to be forcibly deposited within the wardrobe, and he is carried off to wed *Frau Wilmer,* owner of the piece of furniture, while *Bertel* and *Elsie,* and *The Burgomaster* and the *Widow Schramm* agree to join forces for life.

Otto Goritz, as the *Constable,* provides comedy of a delicious type, broad, yet not overdone. Mme. Johanna Gadski, in the part of the *Widow Schramm,* played with an amazing lightness no less effective than her singing. Miss Marie Mattfeld, sustaining the rôle of *Frau Wilmer,* surpassed her former achievements, and Miss Alten, as *Elsie;* M. Jadlowker, who sang *Bertel;* Hermann Weil, a new German baritone, in the rôle of *The Burgomaster,* and the other principals acquitted themselves with credit. Miss Alten alone offended through her egotistical mannerisms.

"CENDRILLON" IS UNWORTHY

Two other new operas with which the New York public has concerned itself were Jules Massenet's "Cendrillon" ("Cinderella"), from the book of Henri Cain, and "I Giojella della Madonna" ("The Jewels of the Madonna"), another Wolf-Ferrari effort, from the text by C. Zangarini and E. Golisciani. Both were presented by the Philadelphia-Chicago organization of which Andreas

(*Continued on page* 104)



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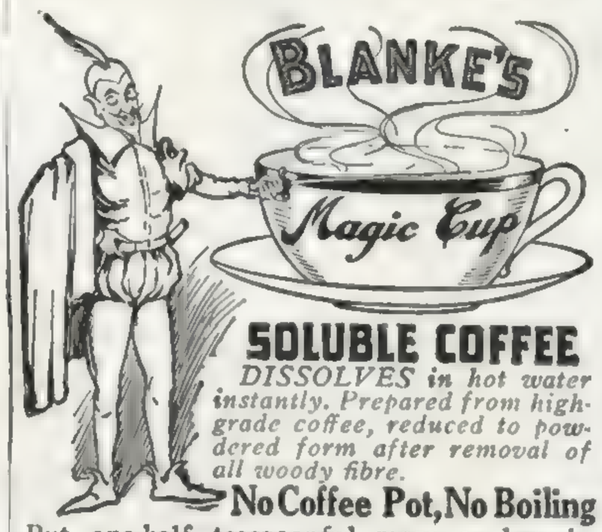


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THE NEW YORK OPERA SEASON *in* REVIEW

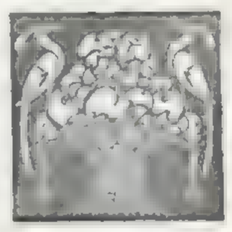
(*Continued from page* 102)

Dippel is general manager. "Spectacularism" sums up the merit of the French work, which reveals Massenet at his musical worst.

The composer must have written the "Cendrillon" score during moments scarcely suited to worthy accomplishment, for it is over-elaborated, inconsequential and saccharine. Massenet's polish and his technical mastery are conspicuously in evidence, but there is little else. The measures of "Cendrillon" are often tuneful, and some of the climaxes well ordered and effective.

The six scenes of the opera, the fine costumes and the stage management and lighting provided qualified interest for those who attended the New York première. *Cendrillon's* home—the opening scene of the first and third acts—is less appealing to the eye than the picture showing the court ball, the fairy oak tree, the terrace of *Cendrillon's* domicile and the court of honor. Finer examples of scenic craft have not been placed before opera lovers for some seasons.

The performance, sung in French, was commendably smooth, but in no way unusual. The début of Miss Maggie Teyte, the English lyric soprano, was made in the title rôle of the Massenet work, one well suited to her abilities. She has a sympathetic voice, which was heard to advantage in the large Metropolitan auditorium, and while she has not yet reached the summit of her interpretative possibilities, she sang with taste. Her acting was conventionally operatic, which means that it was passable.



Mme. Louise Berat, mezzo-soprano, faced a New York audience on this occasion for the first time, impressing favorably. A new coloratura soprano, Miss Jenny Dufau. was heard, and there is no doubt that when she has overcome certain technical shortcomings and acquired consistency in the delivery of some of her tones she will be a valuable member of the Philadelphia-Chicago company. The best singing and acting of the night was supplied by that fine artist, Hector Dufranne, in the part of *Pandolfe,* father of *Cendrillon.*

Miss Mary Garden, assuming the character of *Prince Charming,* looked well in knickerbockers, but that was all. Her singing—as when she later appeared as *Carmen,* as *Thais* and in "Le Jongleur de Notre Dame"—failed lamentably to reach even a fair vocal and artistic mark. Miss Garden has an excellent natural voice, but uses it badly. She sings with wavering tones, constantly out of tune, and in attacking a note usually scoops the tone, which is begun under the true pitch and lifted up to it. Her "chest" voice is produced in a manner that gives a hollow and wholly disagreeable sound.

The acting of the former Manhattan Opera House star was stiff and unnatural. This defect also marked her first attempt to interpret *Carmen,* in which she failed completely. Her cigarette girl was lacking in feminine appeal, and one would think that *Don José* would have been overjoyed to step aside in favor of *Escamillo,* instead of tearing his heart out on account of her fickleness.

"THE JEWELS OF THE MADONNA"

In "I Giojella della Madonna," a new musical side of Wolf-Ferrari was offered. Heretofore this composer has adhered to methods of composition peculiar to classicists. The school of veritism has been assiduously avoided because this musician's natural inclination is toward purity of musical outline. "The Jewels" is tragic from the rising of the curtain to its fall, and, despite its sordidness, it is dramatically impressive—a big, human theme of Neapolitan common-folk that has been faithfully developed by the librettists and illumined by the composer's music.

Genarro, a blacksmith, loves *Maliella,* his foster-sister, who has been kept from the temptations of the streets. As the action of the opera begins, a festival in honor of the Madonna is in progress, during which *Maliella,* an unknown waif, becomes infatuated with *Rafaele,* leader of the local camorra. In a moment of bravado the latter boasts that he will steal the jewels from the statue of the Madonna if *Maliella* so wishes, and the girl, flouting the simple-minded *Gennaro,* repeats what *Rafaele* has said.

Genarro, after an impassioned scene with his foster-sister, steals the gems and lays them at the feet of *Maliella.* In spite of its dramatic realism, this scene has a sacrilegious aspect, for the girl, at heart, is bad. Recovering from her momentary emotion, *Maliella* flees to the den of the camorrists and to *Rafaele.* Here *Genarro* appears as the girl is being denounced for her complicity in the desecration of the Madonna's shrine. The opera ends as *Genarro,* appealing to heaven for mercy, stabs himself to death.

THE CHARACTER OF THE PLAY

The events in "I Giojella della Madonna," depicting the lowest type of present-day life in Naples, are scarcely pleasant to sensitive natures. The third act, especially, showing the camorrists' den, develops revolting episodes, including Apache dances and a scene rather degrading to any woman who would seek her lover in the midst of immoral men and women. However, photographic realism seems to be what Wolf-Ferrari has sought, for he himself suggested the story.

Wolf-Ferrari has accurately reflected the brutality of the story in all its varying moods, and his score is replete with musical color and virility. The same finish of detail to be found in "Le Donne Curiose" and "Il Segreto di Suzana," his one-act opera that won such success a year ago, does not appear in this later work. Nevertheless, it is the product of an independent composer who has not lacked the courage to risk the criticism of using Neapolitan folk-songs, wholly appropriate to the occasion.

Wolf-Ferrari has supplied much original musical material and other material suggestive of older composers. Of necessity he has employed modern operatic methods, and some places in "The Jewels" are strongly reminiscent of "Cavalleria Rusticana" and "I Pagliacci." Two intermezzi, played between the first and second, and the second and third acts, are admirable orchestral bits, the first one in particular. The street scene in Naples, the following one in the garden of *Genarro's* home, and the last are all well done, scenically.

RENDITION OF THE MUSIC

Mr. Dippel's company gave a splendid performance of the opera, conducted by Cleofonte Campanini. Carolina White, as *Maliella;* Amadeo Bassi, in the rôle of *Genarro,* and Mario Sammarco, singing *Rafaele,* covered themselves with glory. These three characters are the only ones of importance in "The Jewels," and hold the same relative positions as *Carmen, Don José* and

(*Continued on page* 106)

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THE NEW YORK OPERA SEASON *in* REVIEW

(*Continued from page* 104)

Escamillo in the Bizet masterpiece.

Miss White, an American dramatic soprano with an exceptionally fine and well-rounded voice, sang and acted with convincing realism, as did M. Sammarco, who has never done anything better in his operatic career in this country. M. Bassi, whose voice is much worn, bore away the acting laurels of the performance; his *Genarro* was a pathetically drawn figure of marked artistic execution.

THE AMERICAN OPERA, "MONA"

What proved to be, in many respects, the most important musical event of the year was the first performance on any stage of "Mona," the $10,000 prize American opera by Professor Horatio W. Parker, of Yale University, and Brian Hooker. This work was the prize-winner in the competition, open only to Americans, in which twenty-three other scores and books were submitted. The première attracted a very large, brilliant and discriminating assemblage, which showed abundant enthusiasm—much of it out of patriotism, no doubt—for an opera that did not attain a lofty artistic success.

In spite of the artistic failure of the two New Englanders, their effort deserves praise, and it is to be hoped that the precedent thus established will result in further presentations of American operas, for only by giving native musicians and writers the opportunity of having their works publicly produced can this country hope to cultivate its talent.

The somberness of "Mona," the unoperatic and non-dramatic quality of the music, its lack of melody, and the dramatic weakness of the book, by far the finest from a literary standpoint which any American opera has yet had, were responsible for its failure. Both men were inexperienced in the field of opera, and this handicap proved too great to be overcome.

"Mona" is laid in Britain during the rule of Rome and the action covers only a few hours. *Quintus,* son of the Roman governor by a British captive, has grown up among his mother's people, to whom he is known as *Gwynn,* and having won a position as a Bard, he endeavors to bring the Britons to realize the value of peaceably settling their differences with their rulers. But rebellion continues. *Caradoc,* Chief Bard, and *Gloom,* the Druid, foster-brother of *Mona,* whom *Gwynn* is to marry, and son of *Enya* and *Arth,* conspire to attack the Roman town and win freedom with the sword.

A PLAY OF UNRELIEVED GLOOM

Mona, the last of the descendents of Boadicea, because of her birthright, prophecies and druidical knowledge, has been selected to act in the capacity of a Joan of Arc, and though she loves *Gwynn* she consents to renounce him for the cause of her people. After being forced to swear fellowship with the conspirators, the peacemaker is cast off by the woman he loves, though unknown to her, he has often saved her life during the uprisings of the people.

Gwynn believes that through love and *Mona* he will finally be able to end everything amicably. Meeting her, after she has decided never to see the face of her sweetheart again, he almost wins her. But when he speaks of his plans for peace *Mona* hastily interrupts, declares him a traitor and, after first endeavoring to slay him with her sword, calls out for help. When the throng rushes in *Mona* cannot give him over to be torn to bits, and at the crucial moment saves *Gwynn* by declaring him a Bard.

After making *Gwynn* prisoner the Britons descend upon the Romans, but the attacking party is crushed, *Arth* is killed and *Gloom,* mortally wounded. *Gwynn,* escaping in the turmoil, comes upon *Mona, Gloom, Enya* and *Nial, Mona's* simple-minded brother, and reveals his parentage. Though he offers aid, the misguided woman now believes that he is a liar as well as a traitor, and she slays him. Then come the Roman governor and his soldiers, and, before she is taken away, *Mona* learns that *Gwynn* spoke the truth, and that, had she yielded up her desire for high deeds, she might, through woman's love, have succeeded in her endeavor.

"MONA" IN THE LAST ANALYSES

As may be seen, the action is gloomy, but it is not one whit more so than the music or the several scenes which progress in partly darkened settings to the accompaniment of vocal and instrumental music of lugubrious hue. Had Mr. Parker made use of extended melody and brought to his score material of inspirational character, the verdict might have been different. Instead, the Yale professor departed along untrodden paths of operatic composition which, while yielding music of an ultra-modern type, is different from that of either Debussy or Strauss. In fact, "Mona" stands upon its own musical legs, unsteady though they be.

Aside from the prelude, *Nial's* shadow dance in the second act, and a few other scattered measures, nothing in the opera is of genuine operatic worth. The thematic material is abundant, yet, though the composer follows a style not unlike Wagner's, it is not developed to its fullest extent. The constant changing of tonality and rhythm produces an unsettled effect upon the mind of the listener without gaining the desired results. The orchestration, too, is without true operatic color.

Mr. Parker, who has written some fine orchestral compositions and the splendid oratorio, "Hora Novissima," is one of the representative composers of this country. He simply is out of his field in opera, though there is no good reason why he should not master its intricacies if he chooses. The libretto, filled with sterling literary merit, is not an ideal one for this purpose, nor is the English language the most satisfactory for vocal use.

The production was well nigh perfect; the first act, showing *Arth's* hut in the forest; the second with its open air Druidic temple, and the third, revealing the edge of a forest fronting the Roman town, satisfy every reasonable demand on the score of scenery. The performance, too, was of a high caliber, for the principals, Conductor Alfred Hertz's orchestra, chorus and stage



(*Continued on page* 108)

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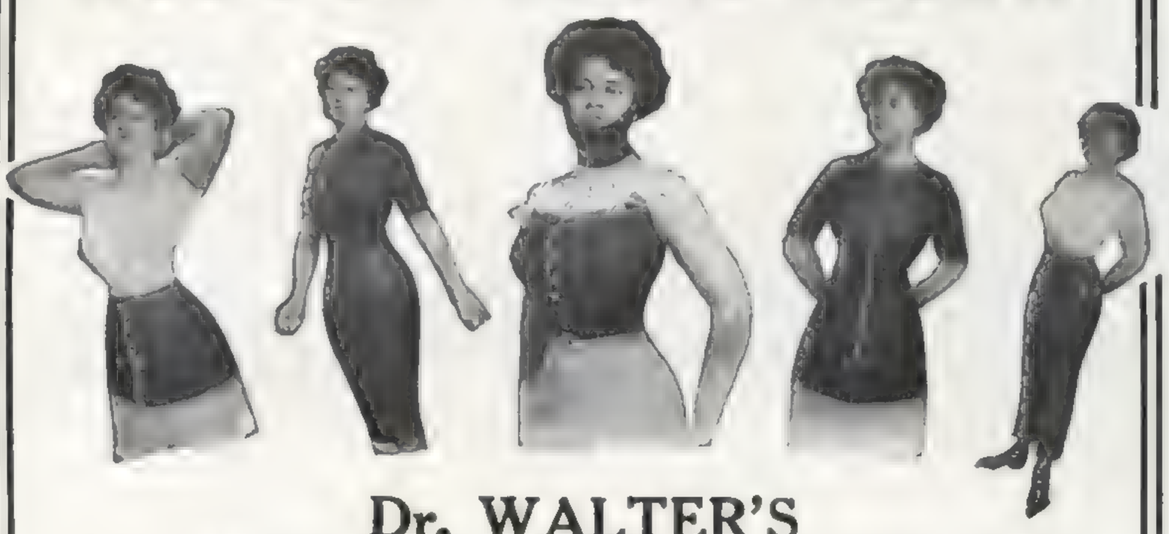
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THE NEW YORK OPERA SEASON *in* REVIEW

(*Continued from page* 106)

management united to give a production that must have caused composer and librettist to feel that everything possible had been done for their work.

Mme. Louise Homer, as *Mona,* acted with restrained force and with tender sentiment. Her voice, better in quality and in its production than last season, was entirely satisfactory. Riccardo Martin, as the Roman, *Gwynn,* had much unvocal music to sing, yet he proved himself a finished artist.

Albert Reiss, the sole member of the cast not an American, made *Nial* a character to arouse much pity in his auditors. Putnam Griswold, as the Roman Governor, looked the part and acted, as he always does, with authority and fine intelligence. His splendid basso voice was in fine condition. William Hinshaw, as *Gloom;* Herbert Witherspoon, in the rôle of *Arth,* and Miss Rita Fornia, who sang *Enya,* all did themselves credit.

OUR NEW SINGERS

The Metropolitan may congratulate itself on having given to the New York public several new singers, all of whom should be long retained. The two really great artists were Mme. Margarete Matzenauer, contralto, who came from Munich, and Putnam Griswold, the American who was at the Berlin Royal Opera before Mr. Gatti-Casazza lured him to return to his own land.

Mme. Matzenauer sang *Ortrud, Orfeo, Brunhild* and a number of other contralto and dramatic soprano parts with a success such as comes only to the exceptional opera star. Her voice is a full, warm contralto, with sufficient top notes to permit her assuming some dramatic soprano rôles, and she produces it with comparative freedom. Her interpretative art is mature, her dramatic gifts are marked, and her physique heroic enough for any character demanded.

Mr. Griswold is the best equipped basso heard in this country since the days of Pol Plançon. His voice is a true basso-contante, rich in timbre and big enough for the Wagnerian and other heavy parts usually alloted a singer with this type of voice. It is a well-used instrument lacking somewhat in the extreme upper scale, but always effective and pleasing. Mr. Griswold has not had as broad an opportunity this season to display his abilities as he will have another season, when he will doubtless be heard as *Hans Sachs* in "Die Meistersinger" and in some of the French and Italian operas. He has a positive personality, a splendid diction and a finished style.

Hermann Weil, another newcomer, is a reliable baritone with a smooth voice that is sometimes rather light for the Metropolitan auditorium. His routine is good, and he gave moderate if not overwhelming satisfaction in most of the parts he undertook. Heinrich Hensel, a lyric German tenor, stumbled artistically and vocally in the few chances he had, and can well be spared in future. Mme. Theodore Orridge, a lyric mezzo-soprano, showed no special equipment, but Lambert Murphy, a young New York tenor with a light though sympathetic voice, sang second rôles with success, and should have a future. All in all, the 1911-12 season at the Metropolitan is one worth remembering. If it is equalled during the coming year no fault can well be found.

MOURNING ETIQUETTE AND DRESS

(*Continued from page* 41)

up onto the waist. The sleeves are set into a normal armhole

DRESSES FOR DEEPEST MOURNING

The upper left-hand sketch on page 41 shows a frock developed in black cachemire, or for summer wear it would be extremely effective in dull white crêpe météore trimmed with white crêpe. The waist is cut in kimono style, resembling a pelerine, and the fringes are made of wooden beads, one of the best mourning trimmings for they are a dull black. The surplice waist folds over a motif of these dull beads, and there is a band of white crêpe around the neck. The overskirt of cachemire, bordered in crêpe, is slightly shirred.

The gown in the lower right-hand corner is of black crêpe de Chine, or it could be developed in soft black taffeta. The round collar and simulated vest are of crêpe; the sleeve, set in a normal armhole, has a turned-back cuff of crêpe. The two little tabs on the girdle and the short panel, buttons and cordings are also of crêpe. The skirt may be tucked or gathered.

The gown to the left of this was shown in the lusterless météore. The skirt was rather narrow; the "aprons," back and front, were of beaded net, edged with a fringe of mourning beads. The front panel was shorter than the back, over which it lapped to the depth of six inches below the waist-line, which was ever so slightly raised. The surplice waist was of the net, edged with narrow mourning beading, as were the sleeves, which were finished with fringe like that on the panels. Of course there are innumerable beaded robes more elaborate, and some even are made up with crêpe, which seems rather ostentatious.

The suit on page 41 would look well in heavy rajah or black silk serge. The revers and cuffs are of crêpe, and the buttons of silk. The ornaments, back and front, were of crêpe in the original, but for summer, a moire collar and revers would be more serviceable. The sleeves are cut in one with the side body, to which the back and fronts are stitched on beneath a deep tuck.

The blouse on page 41 has simplicity and dignity, and yet a touch of originality given by the arrangement of lines. It is of chiffon with shaped collar and cuffs of crêpe, and the sleeves are of that semi-kimono style so popular this spring.

SMART FASHIONS FOR LIMITED INCOMES

(*Continued from page* 46)

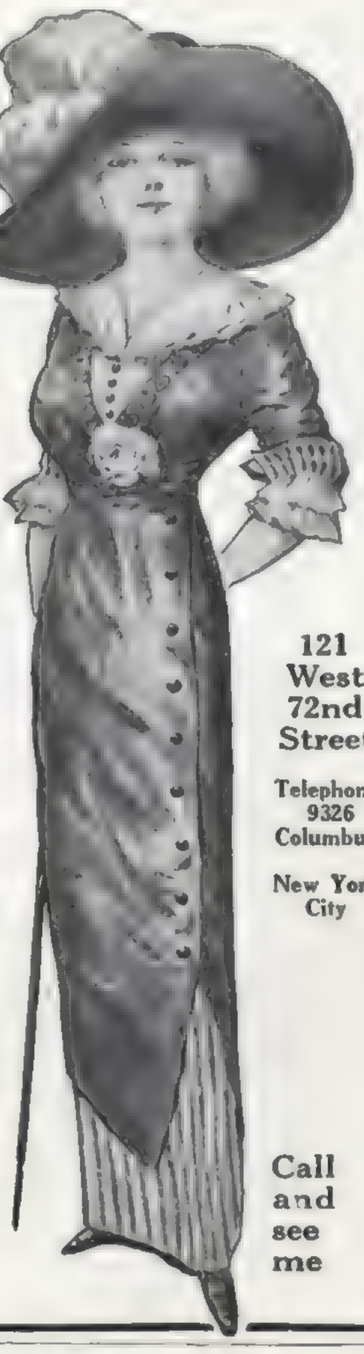
black or brown lace for traveling and street wear.

Gloves are always an expensive item. The best for wear with a suit and for motoring is the washable chamois. Provided one's gaieties do not crowd each other's heels so closely that one cannot get to the cleaner's in between times, four pair of long white glacé gloves should be sufficient.

White kid low shoes or slippers to wear with these afternoon frocks would be an unmitigated extravagance. A smart, trig shoe of buckskin is best. It cleans excellently and looks as good as new each time. It is best to keep them on shoe trees.

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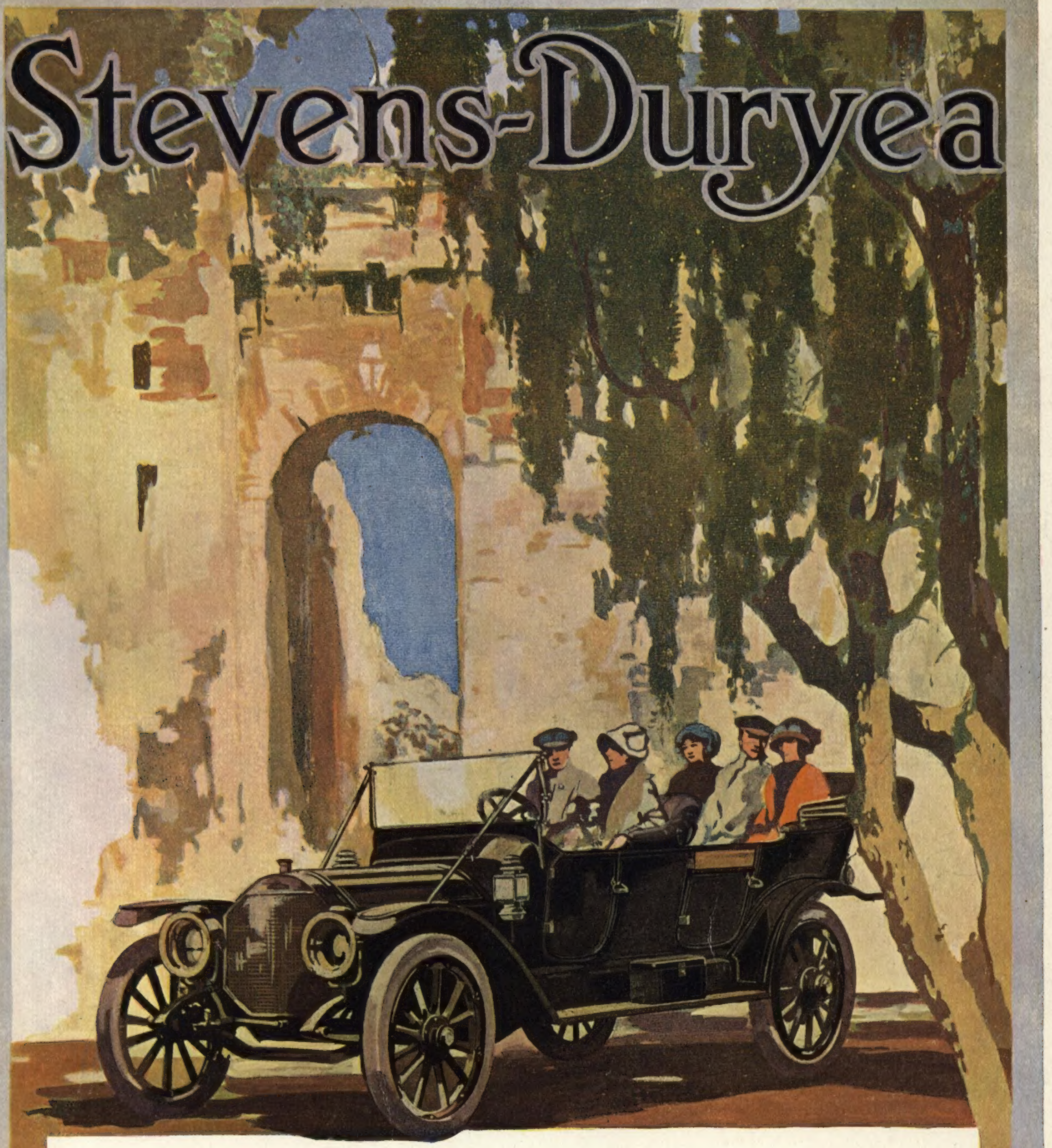
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